HiPPiE Presents:
Joe Satriani - The Extremist

Supplied By	: VAi @ HiPPiE	# Of Disks	: 1
Scanned By	: VAi @ HiPPiE	Release Date	: 12/05/01
Packaged By	: VAi @ HiPPiE	Release #	: Book 15
Type	: Scanned Tabs	Source	: ISBN 0895247720
Format	: PDF 1.4	# Of Songs	: 10
Resolution	: 300 DPI	# Of Pages	: 109

Instructions

To view this document, you need to use Adobe Acrobat Reader 5.x or higher.
Get it for free at http://www.adobe.com.

Group

HiPPiE is a new group, created in the year of 2001.
HiPPiE is dedicated to gtrwrz only. The goal is to bring quality products into the scene.

Greets

All our respects goes to the people that currently are creating the scene of gtrwrz. Specially to all people hanging out in #gtrwrz @ EFNET.

Contact

EMAiL : hippie2010@hotmail.com
iRC : #HiPPiE @ EFNET

/HiPPiE

D.S: No, no, I'm sick of this! All we do is sit around and smoke pot...
Mic: No, no Kevin Costner Speech, lets just go.

Idle Hands

ASCii: JiMi

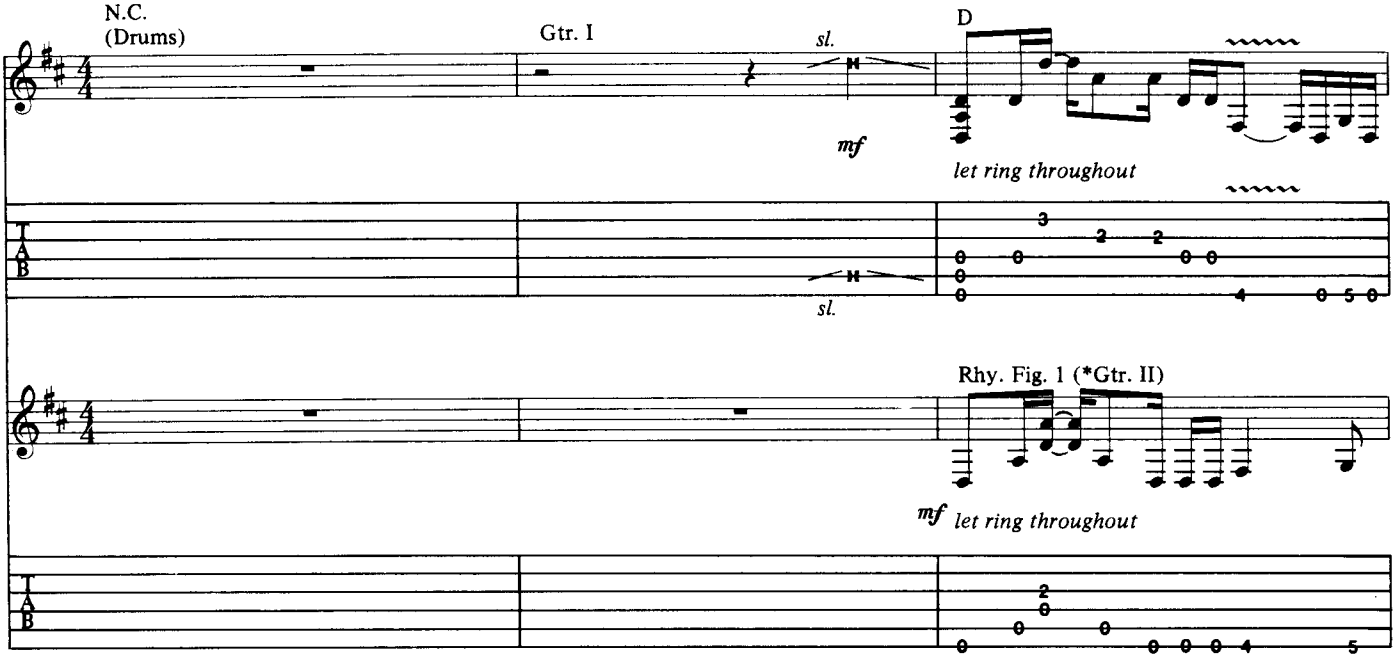
Friends

Music by Joe Satriani
and Andy Johns

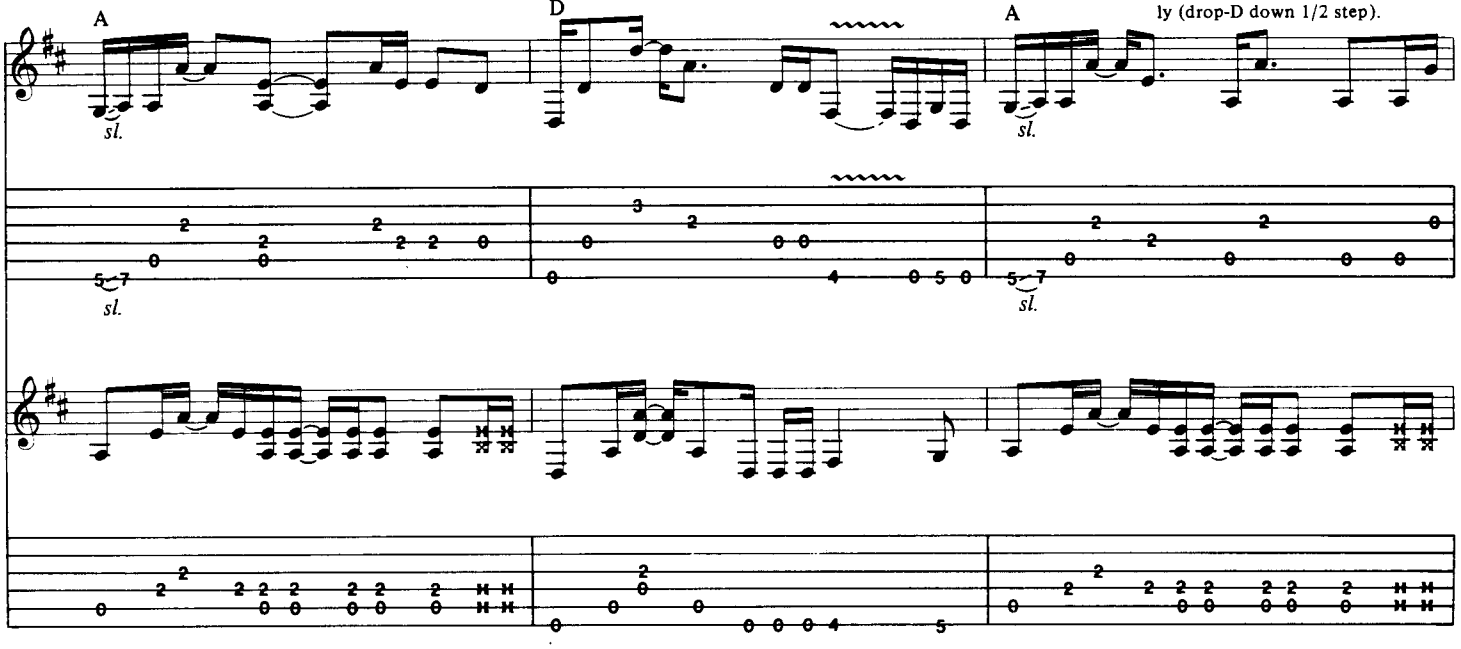
All gtrs. use drop-D tuning
down 1/2 step:

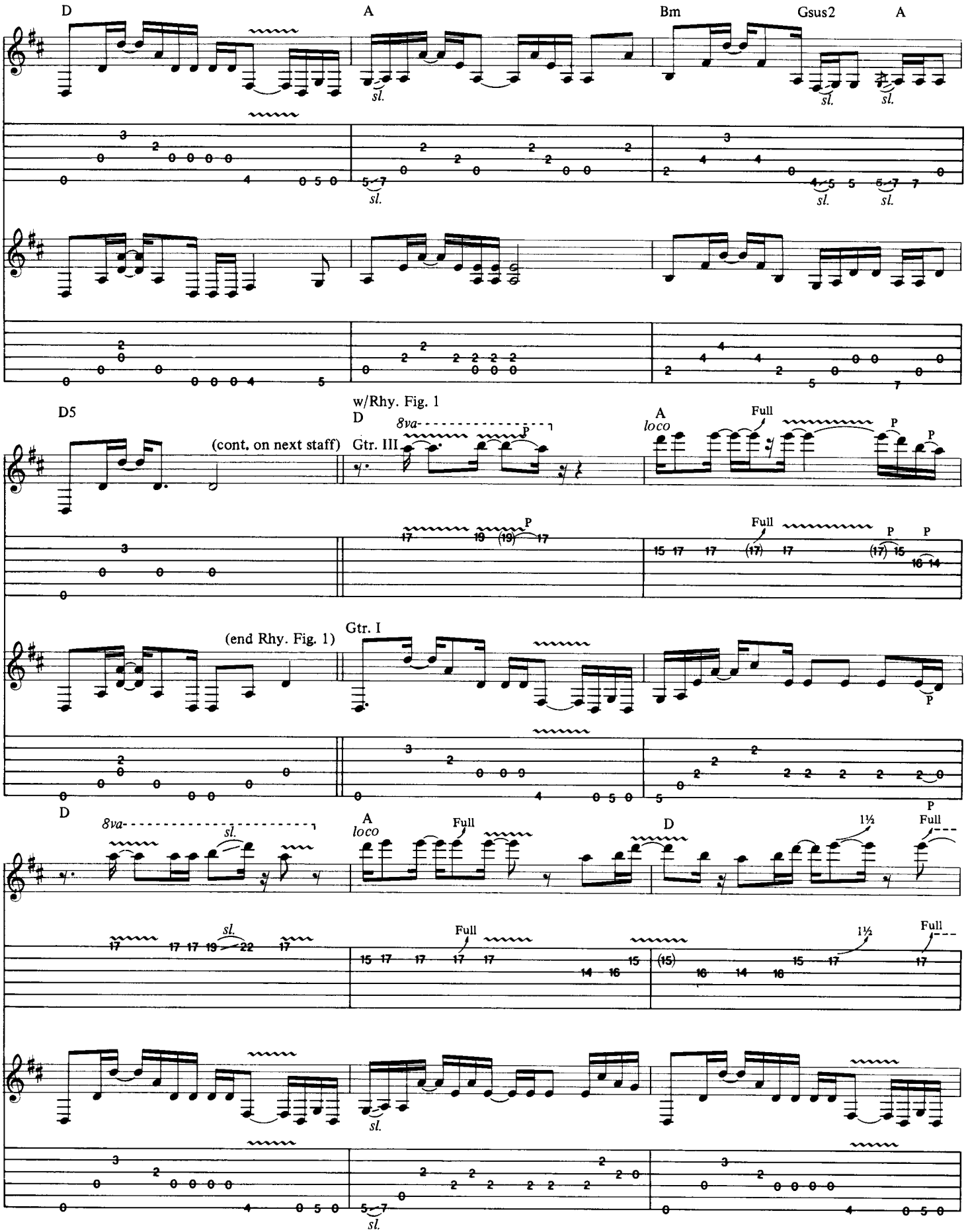
⑥ = D♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

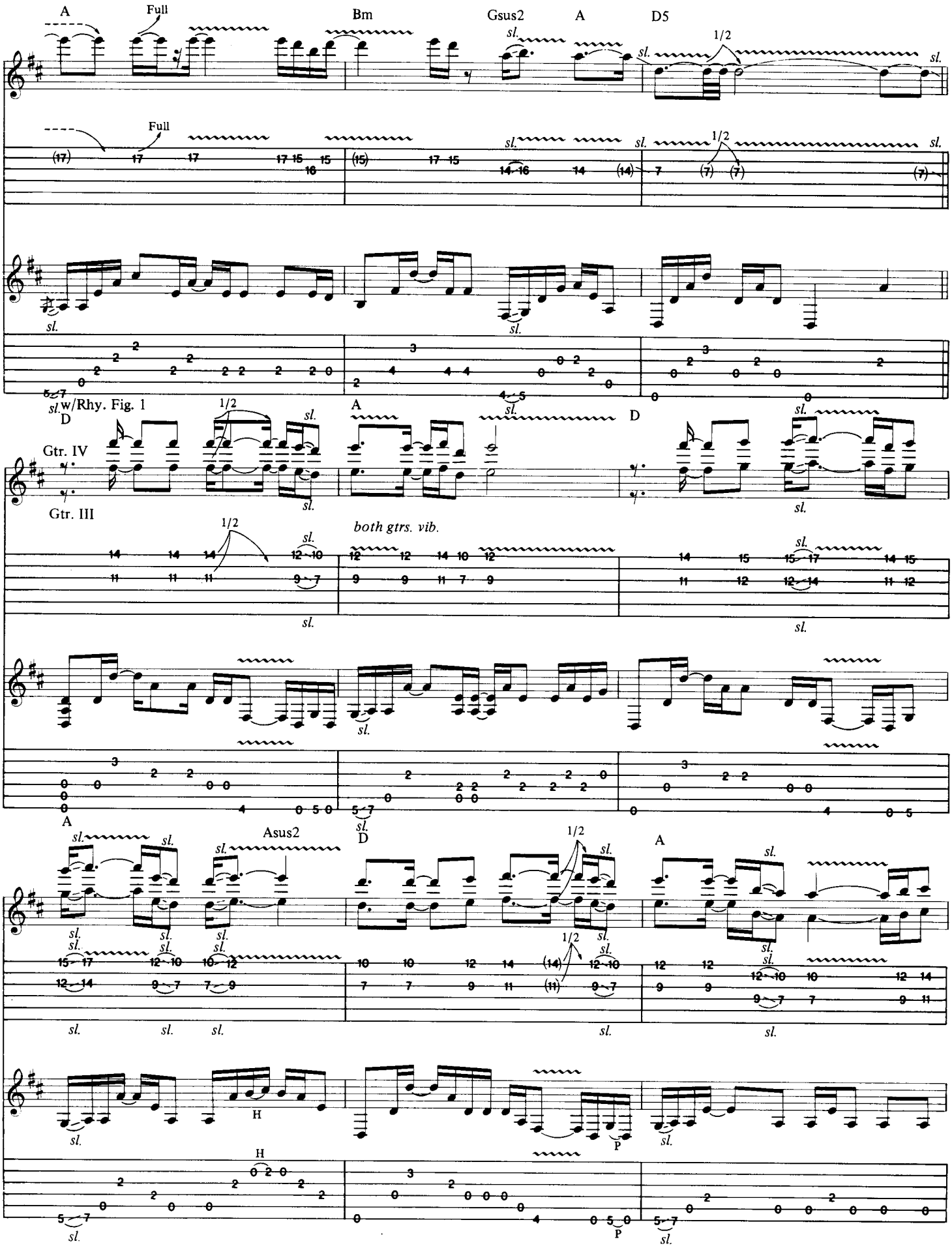
Moderately slow Rock ♩ = 86

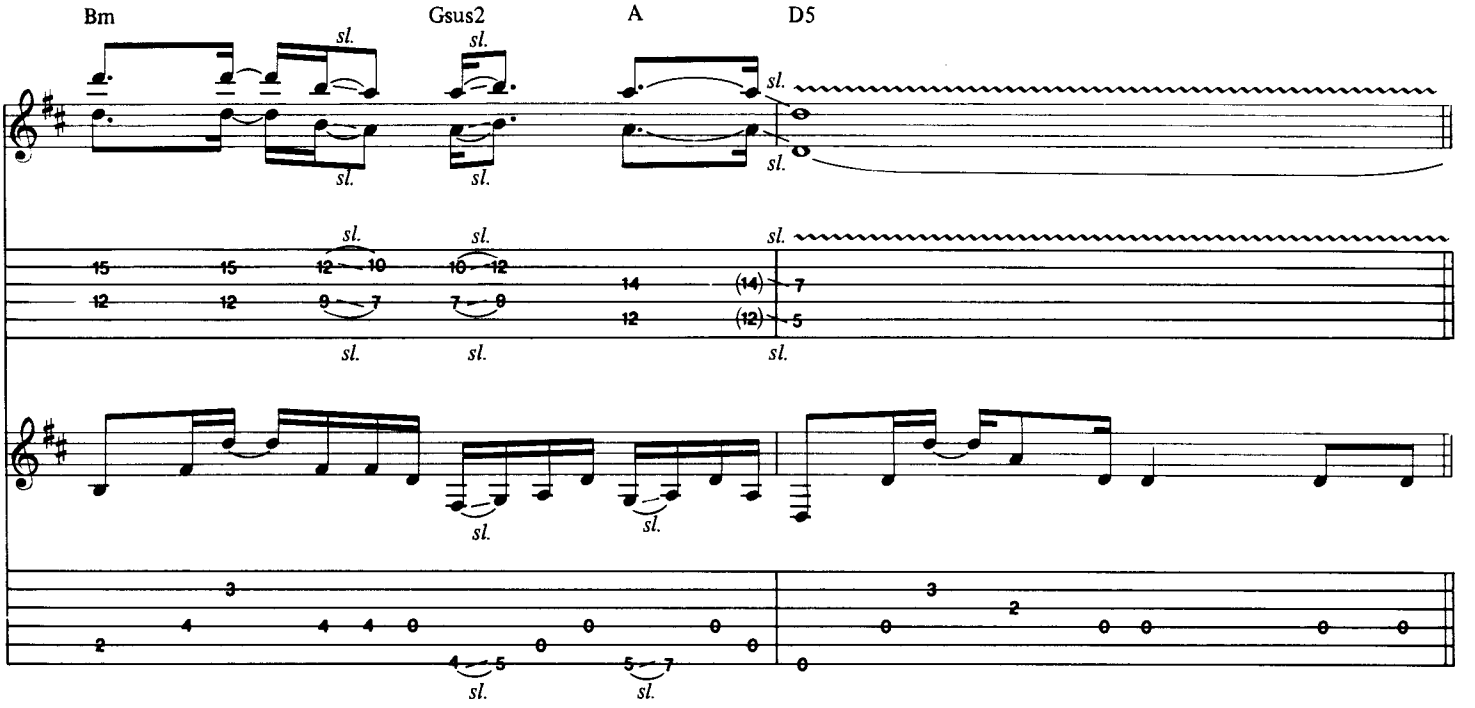


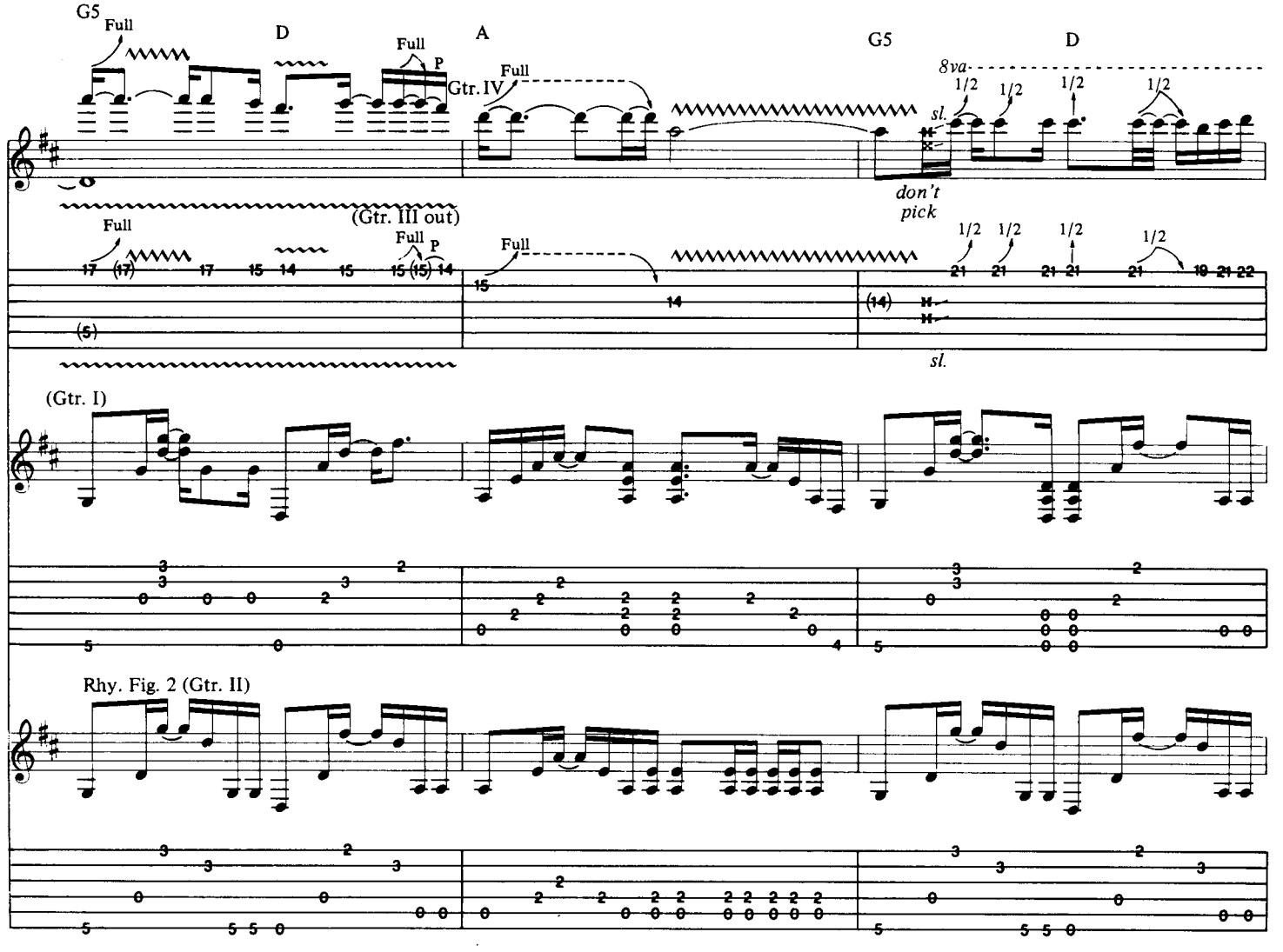
*Gtr. II is two drop-D (down 1/2 step) "Nashville tuned" gtrs. and two drop-D (down 1/2 step) "Nashville tuned" banjos arr. for one gtr. "Nashville tuned" means ⑥ - ③ stgs. are tuned an octave higher than normal. Transcription written as if gtr. were tuned normally (drop-D down 1/2 step).

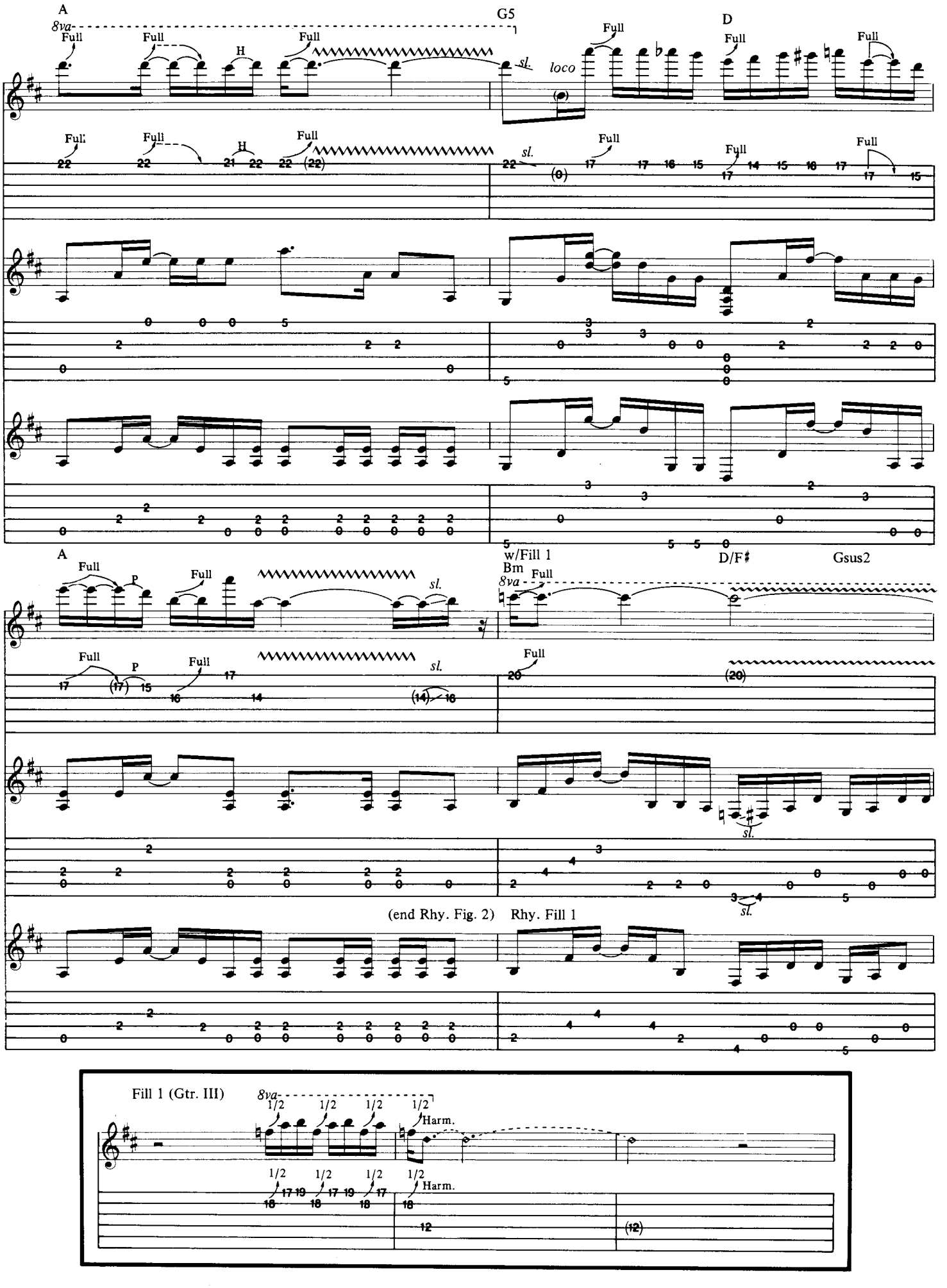


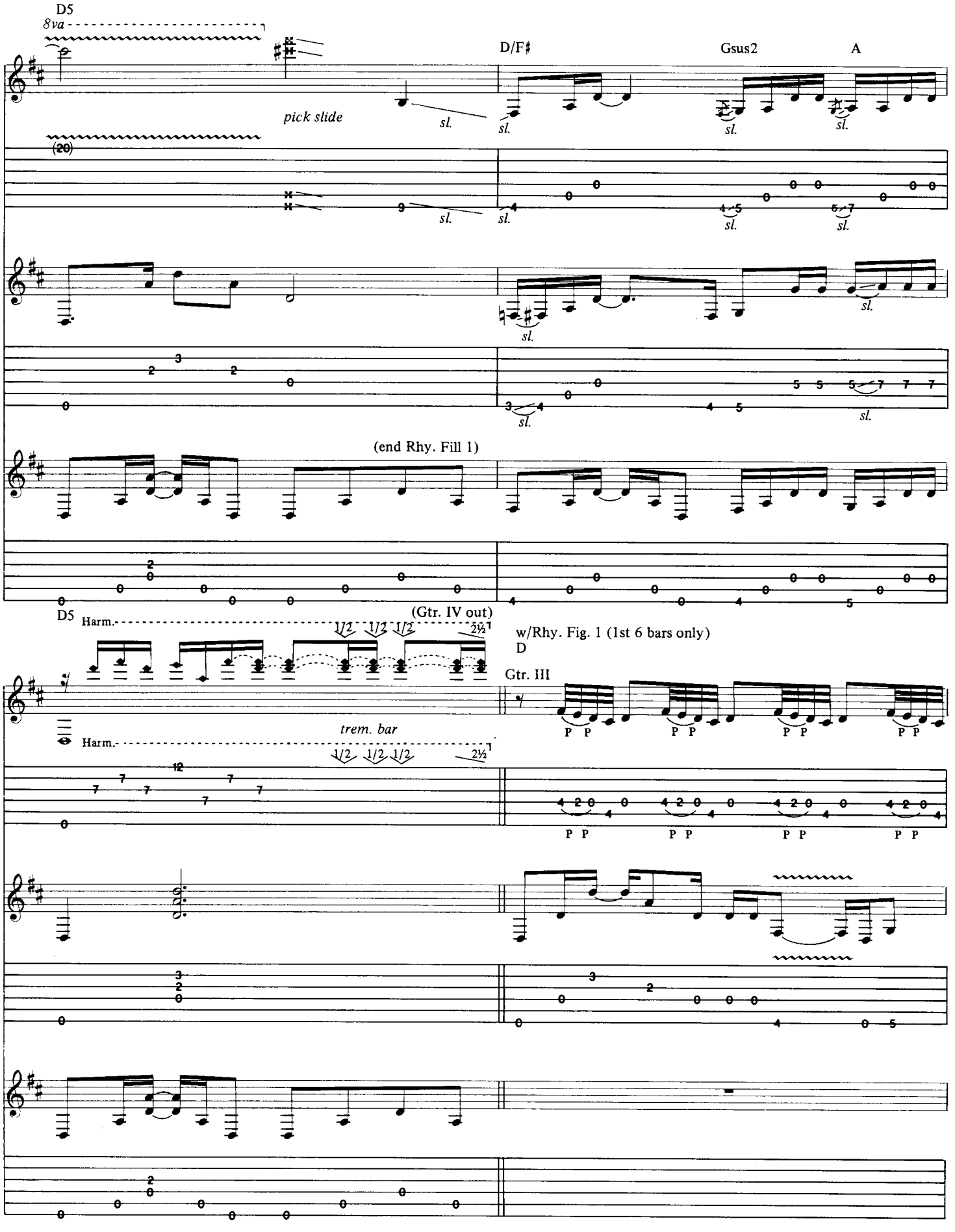

D
A
Bm
Gsus2
A
sl.
D5
(cont. on next staff)
w/Rhy. Fig. 1
D
Gtr. III
8va
P
A
loco
Full
(end Rhy. Fig. 1)
Gtr. I
1½

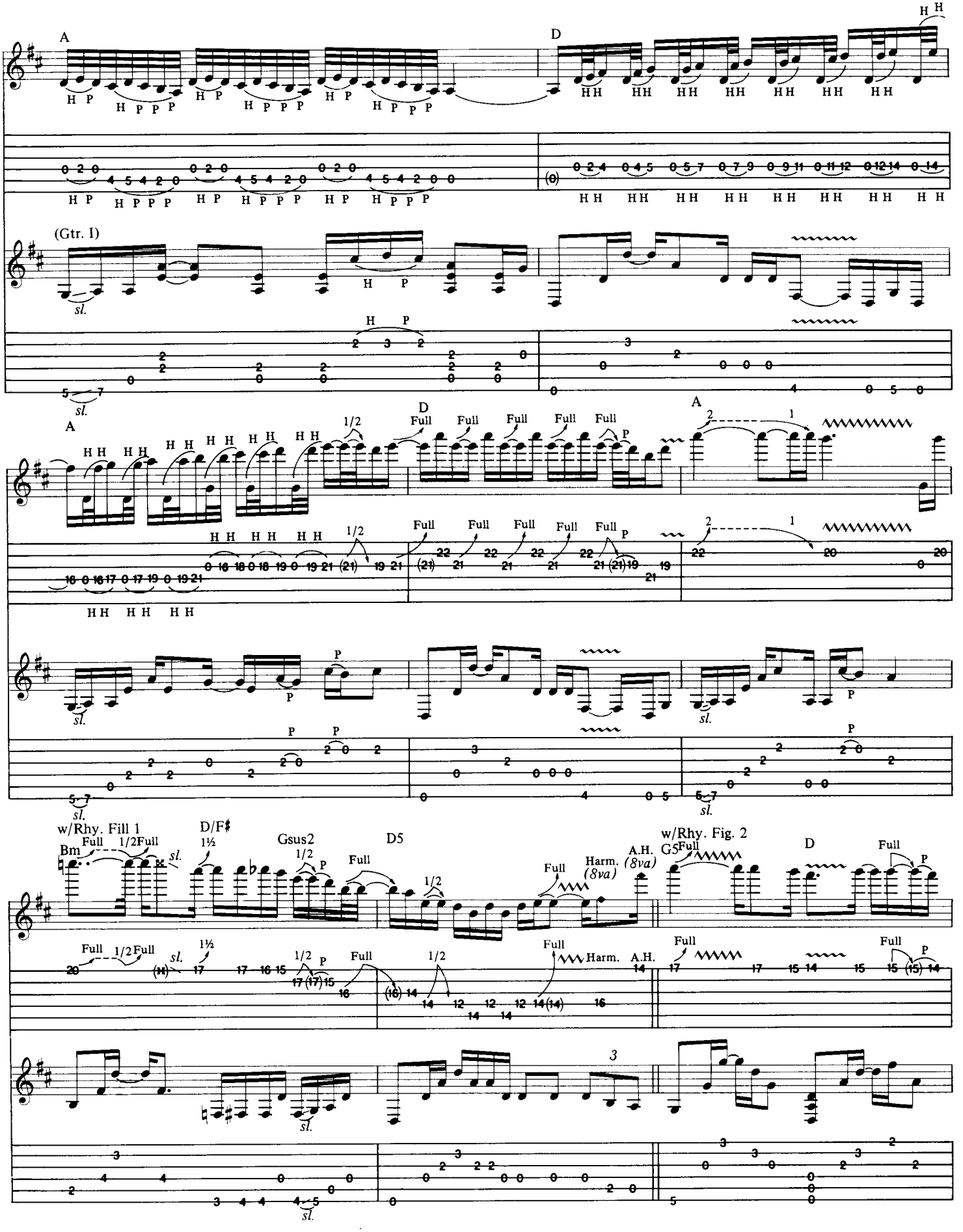

A
Full
Bm
Gsus2
A
D5
1/2
sl.
Full
w/Rhy. Fig. 1
D
A
D
Gtr. IV
Gtr. III
both gtrs. vib.
A
Asus2
D
A
H
P

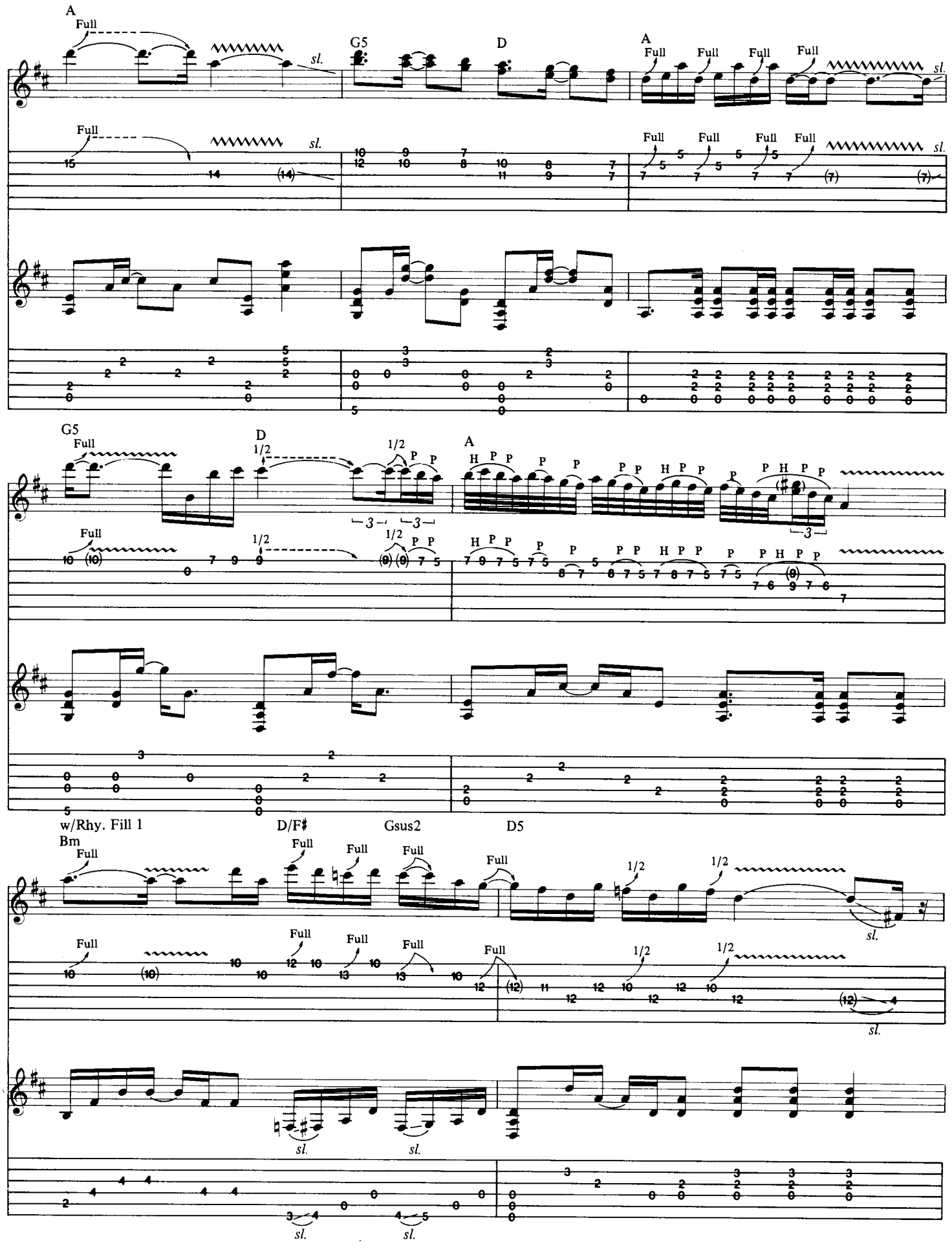

Bm
Gsus2
A
D5
sl.

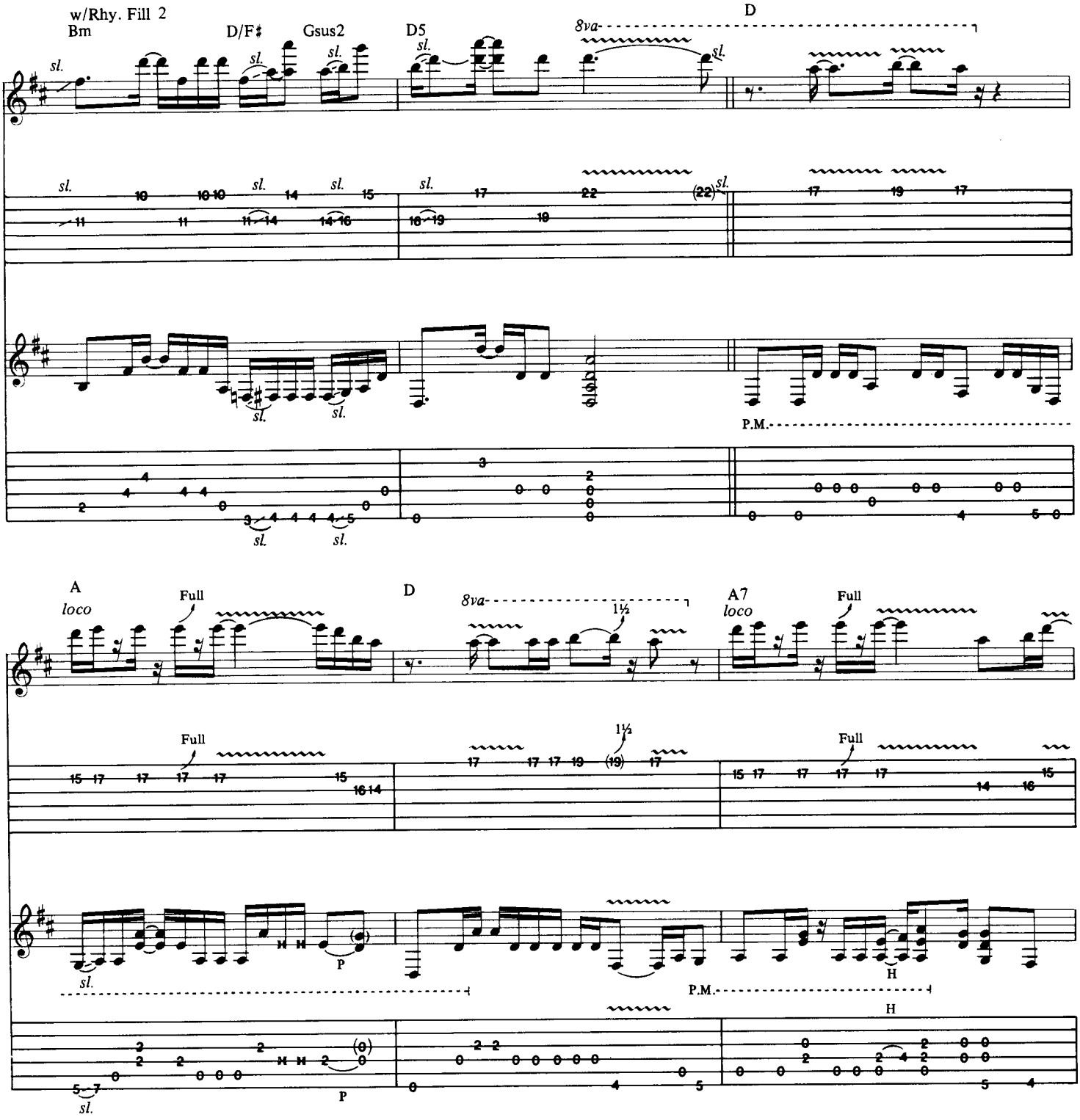

G5
Full
D
Full
P
A
Full
Gtr. IV
G5
D
8va
1/2
sl.
don't pick
(Gtr. III out)
(5)
(Gtr. I)
Rhy. Fig. 2 (Gtr. II)


A
G5
D
8va
Full
H
sl.
loco
A
w/Fill 1
Bm
D/F♯
Gsus2
P
(end Rhy. Fig. 2)
Rhy. Fill 1
Fill 1 (Gtr. III)
1/2
Harm.

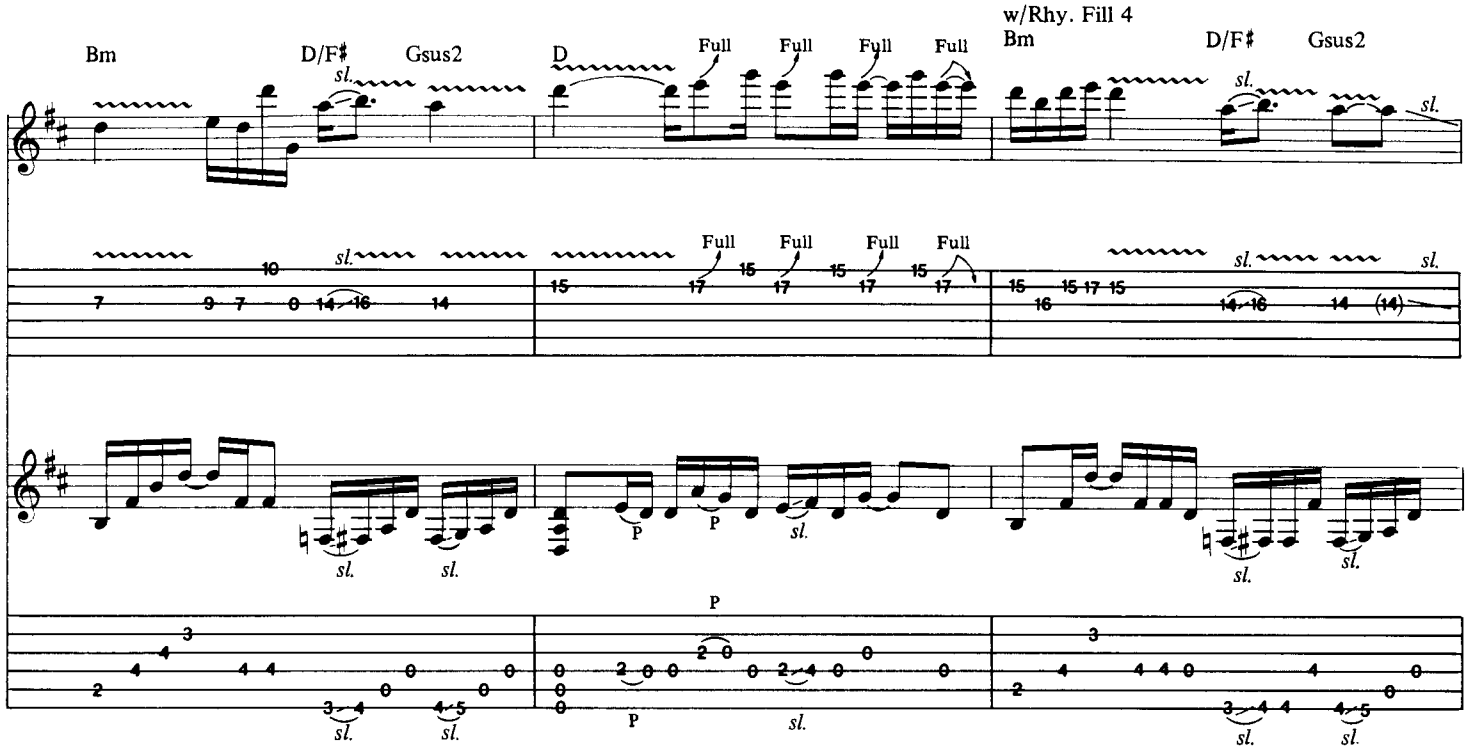

D5
8va
pick slide
sl.
D/F♯
Gsus2
A
(20)
(end Rhy. Fill 1)
D5
Harm.
(Gtr. IV out)
1/2
2½
w/Rhy. Fig. 1 (1st 6 bars only)
D
Gtr. III
trem. bar
P P

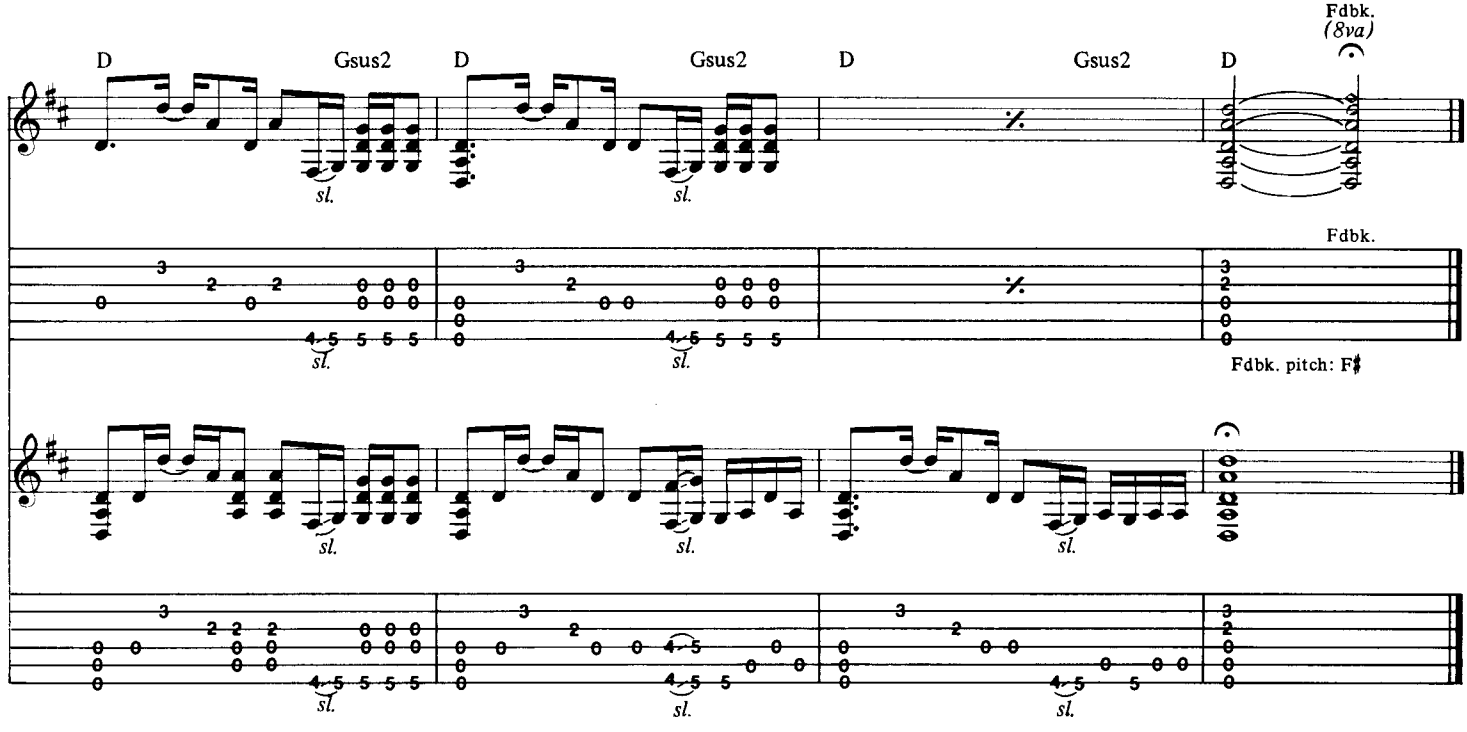

A
D
(Gtr. I)
sl.
A
D
A
w/Rhy. Fill 1
Bm
D/F♯
Gsus2
D5
Harm.
(8va)
A.H.
w/Rhy. Fig. 2
G5
D

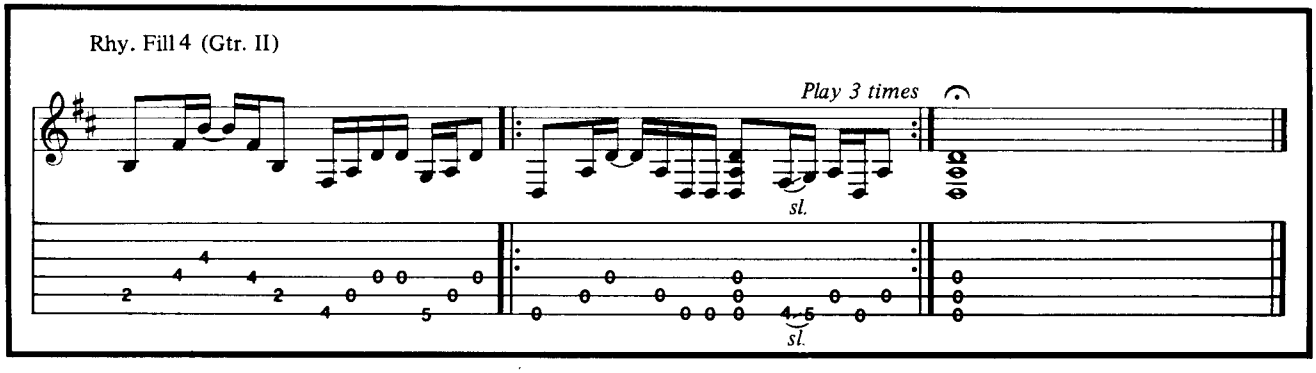

A
G5
D
A
G5
D
A
w/Rhy. Fill 1
D/F♯
Gsus2
D5
Bm



Rhy. Fill 2 (Gtr. II)


Bm
D/F♯
Gsus2
D
Full
w/Rhy. Fill 4
Bm
D/F♯
Gsus2
sl.
P


D
Gsus2
Fdbk.
(8va)
Fdbk.
Fdbk. pitch: F♯
sl.


Rhy. Fill 4 (Gtr. II)
Play 3 times
sl.

The Extremist

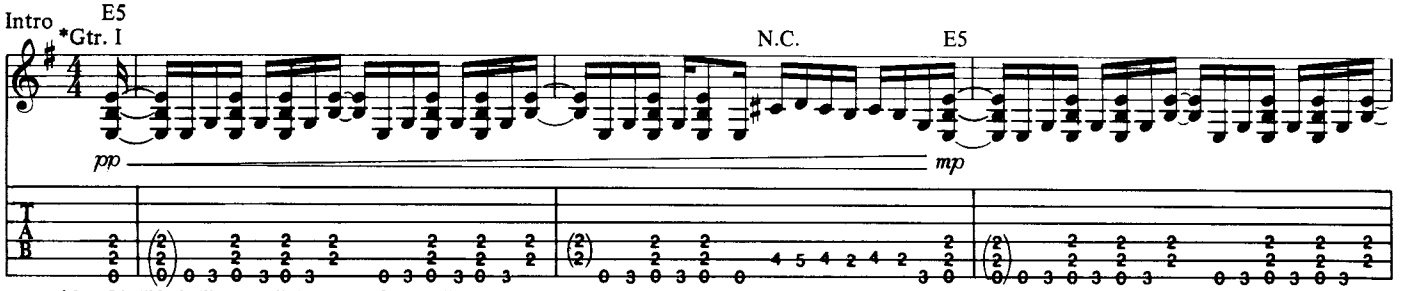
(Living On The Edge)

Music by Joe Satriani

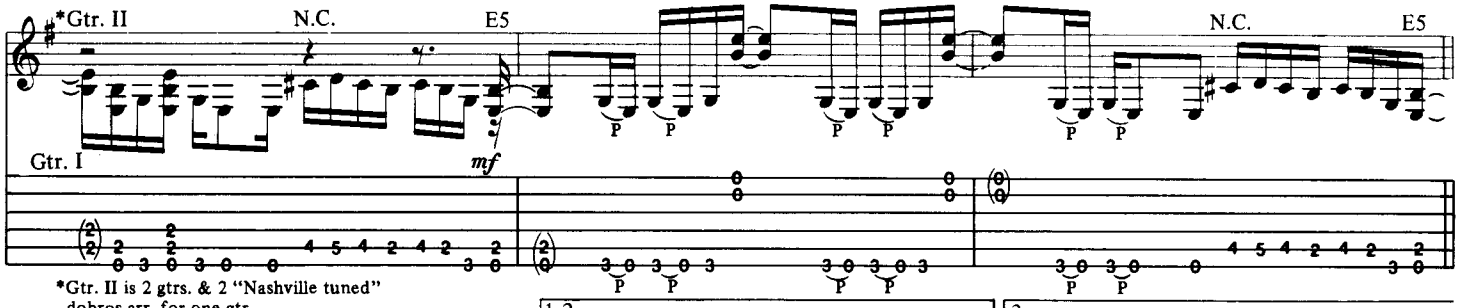
Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

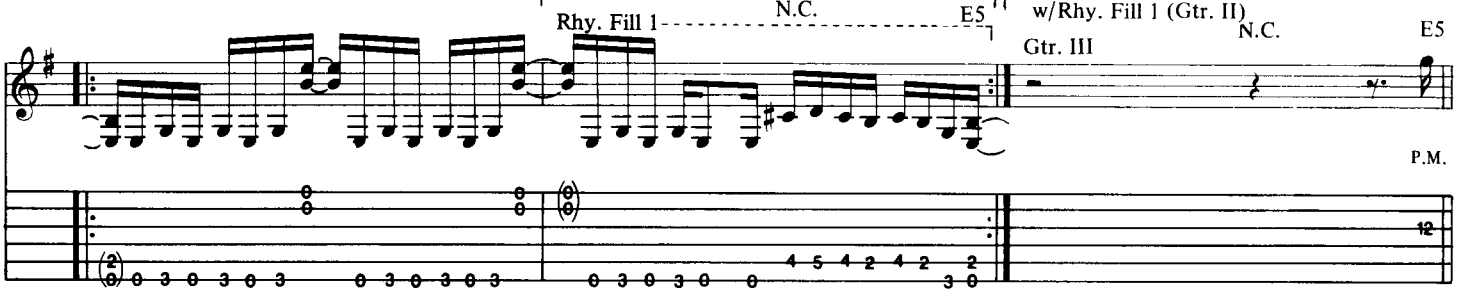
Moderate Rock ♩ = 94

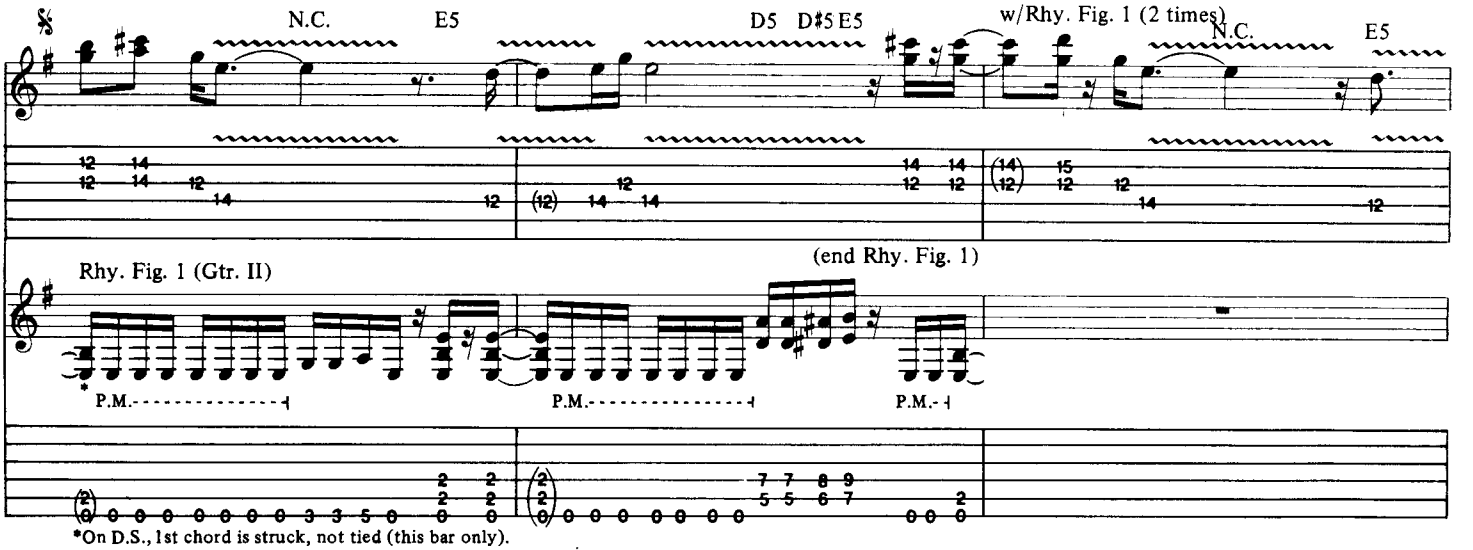


*Gtr. I is "Nashville tuned" dobro arr. for gtr. "Nashville tuning" is same as standard tuning except ⑥ - ③ stgs. are tuned an octave higher than normal. Transcription written as if gtr. were tuned normally (down 1/2 step).

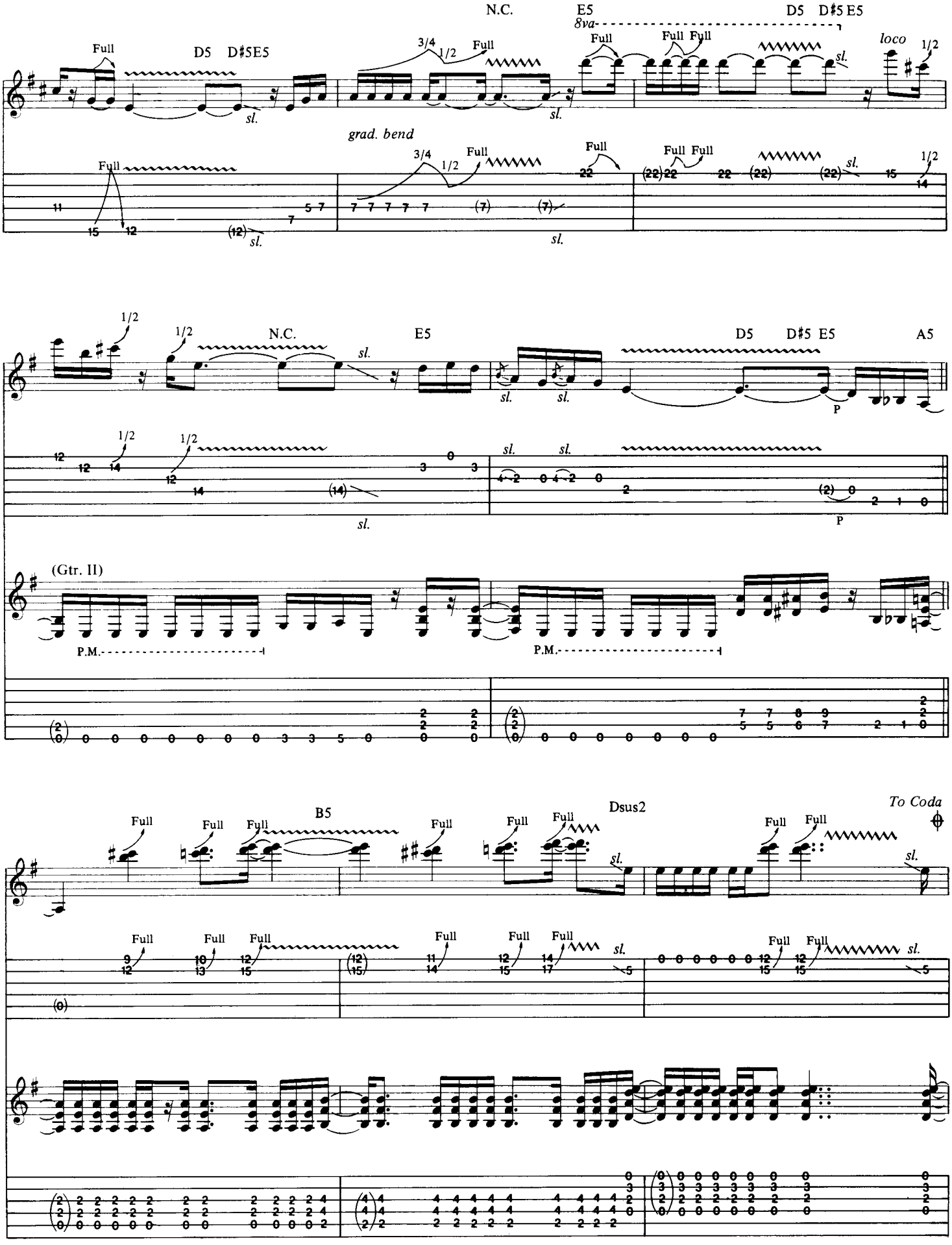


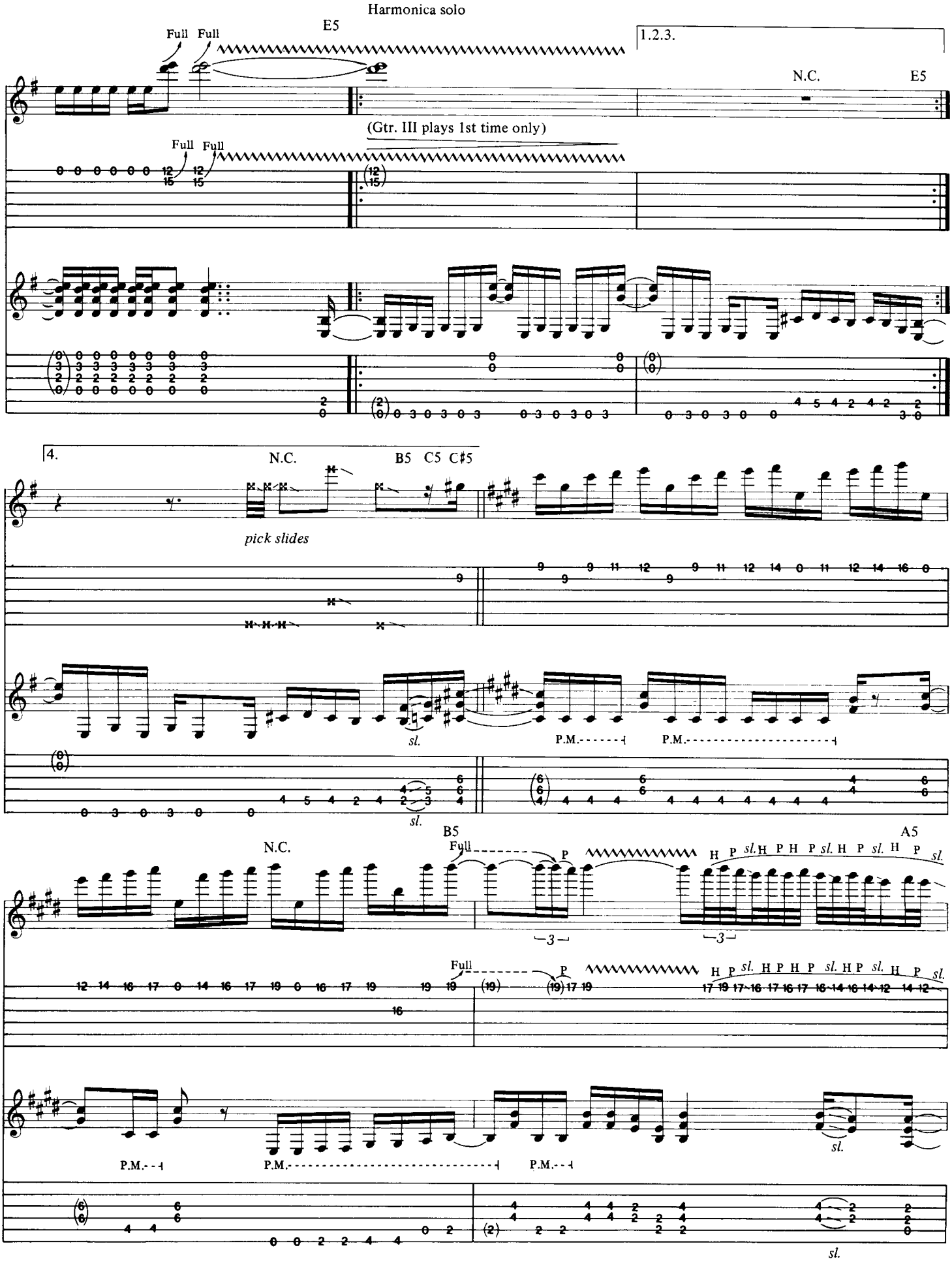
*Gtr. II is 2 gtrs. & 2 "Nashville tuned" dobros arr. for one gtr.

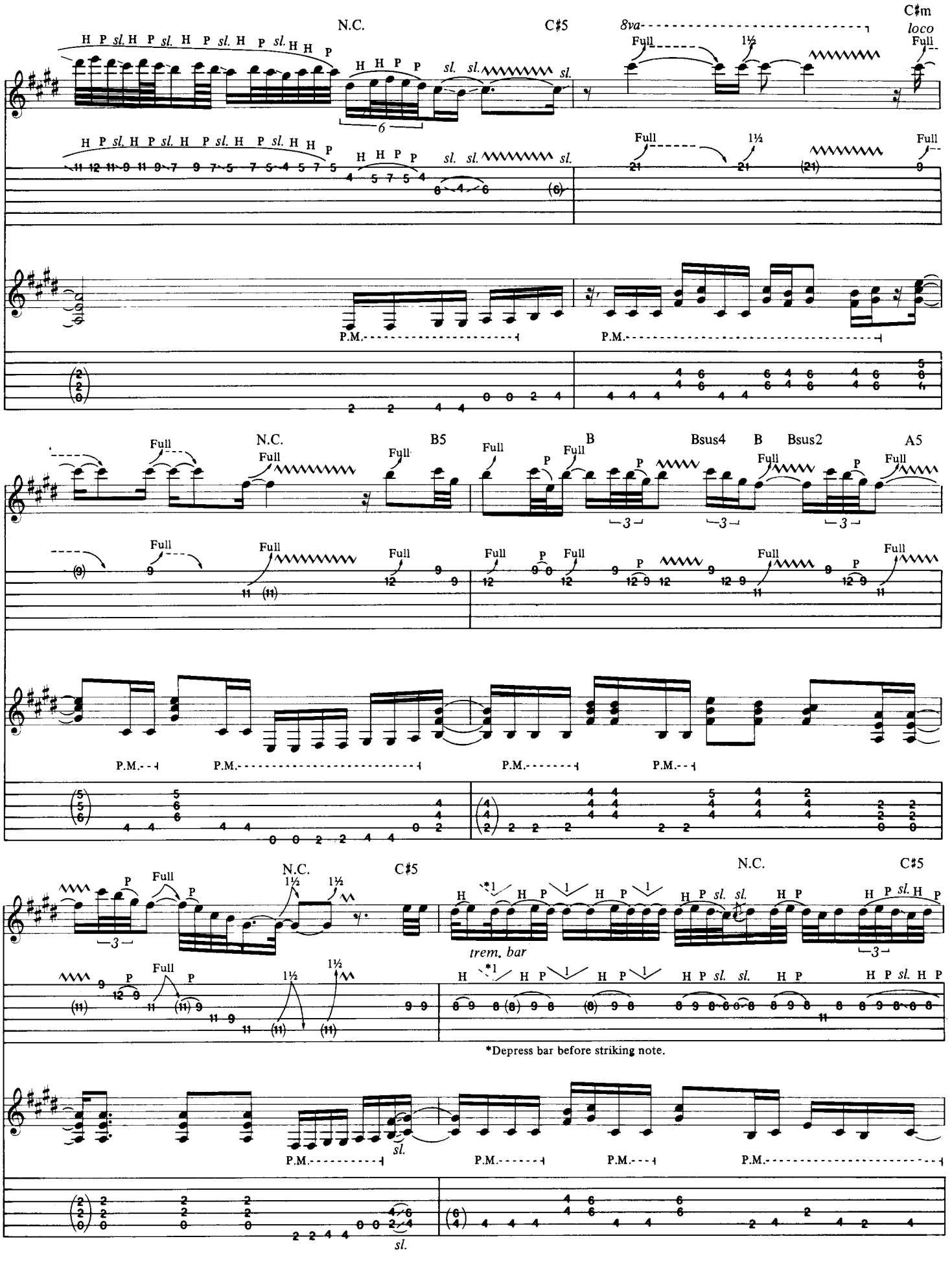


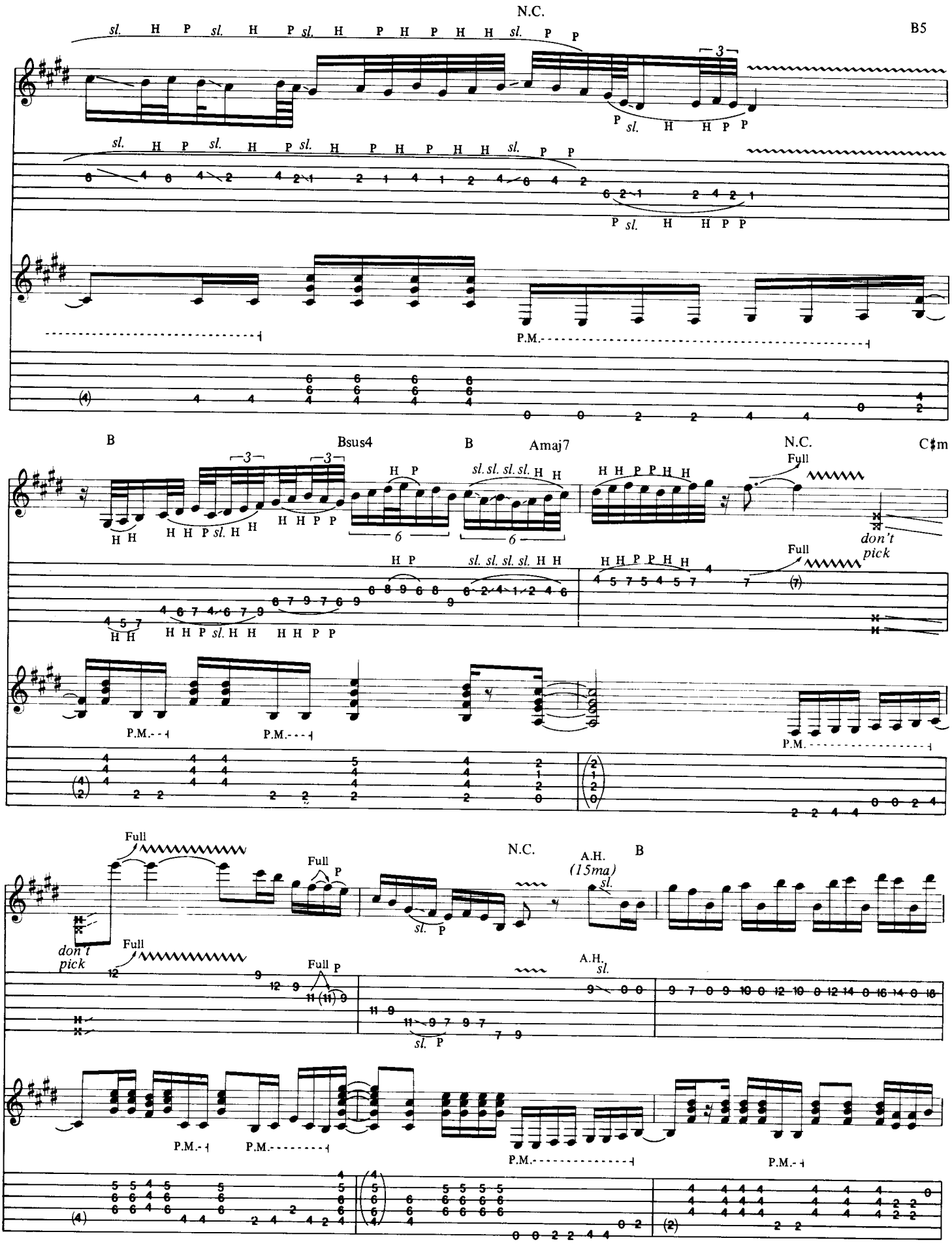


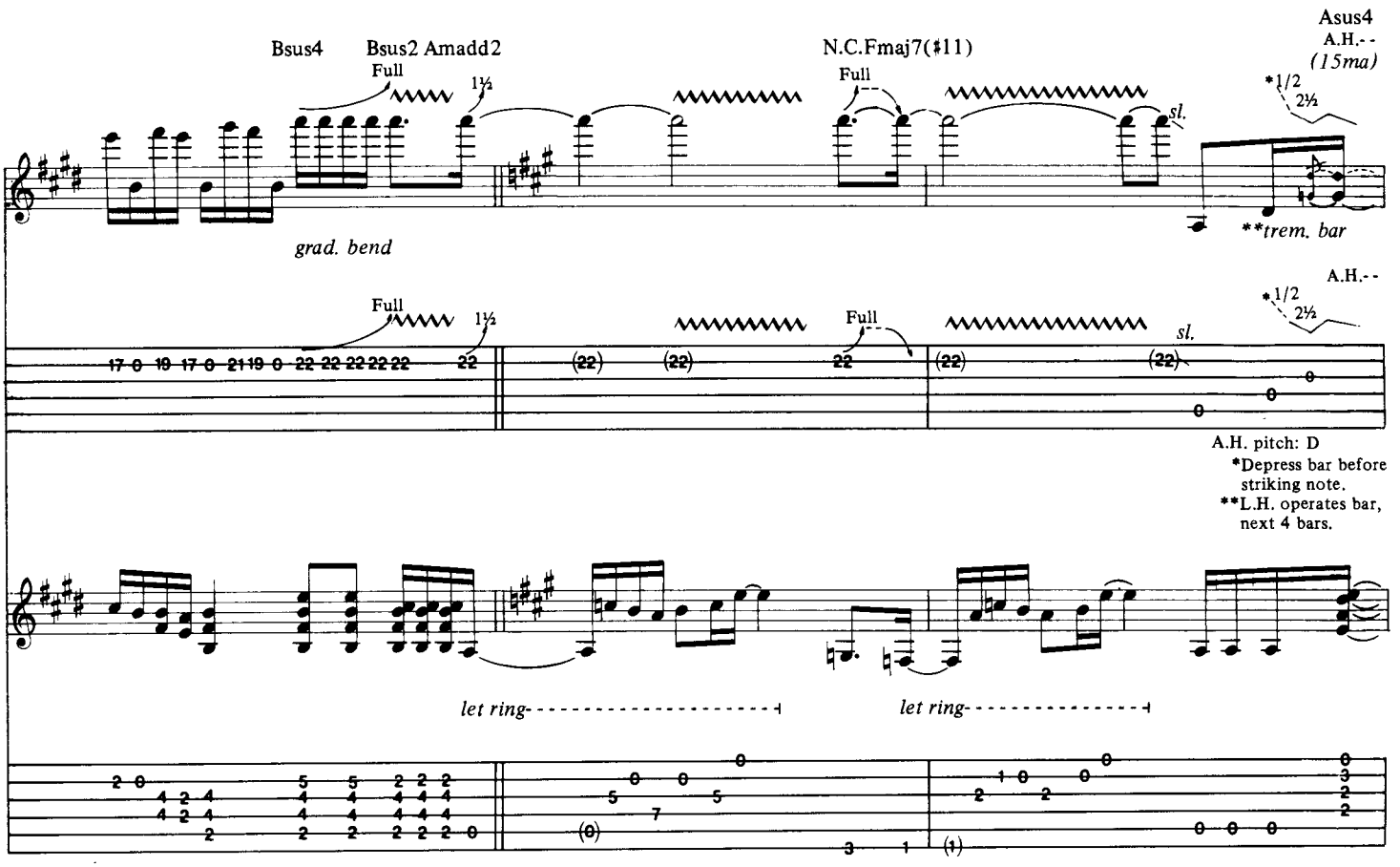
*On D.S., 1st chord is struck, not tied (this bar only).

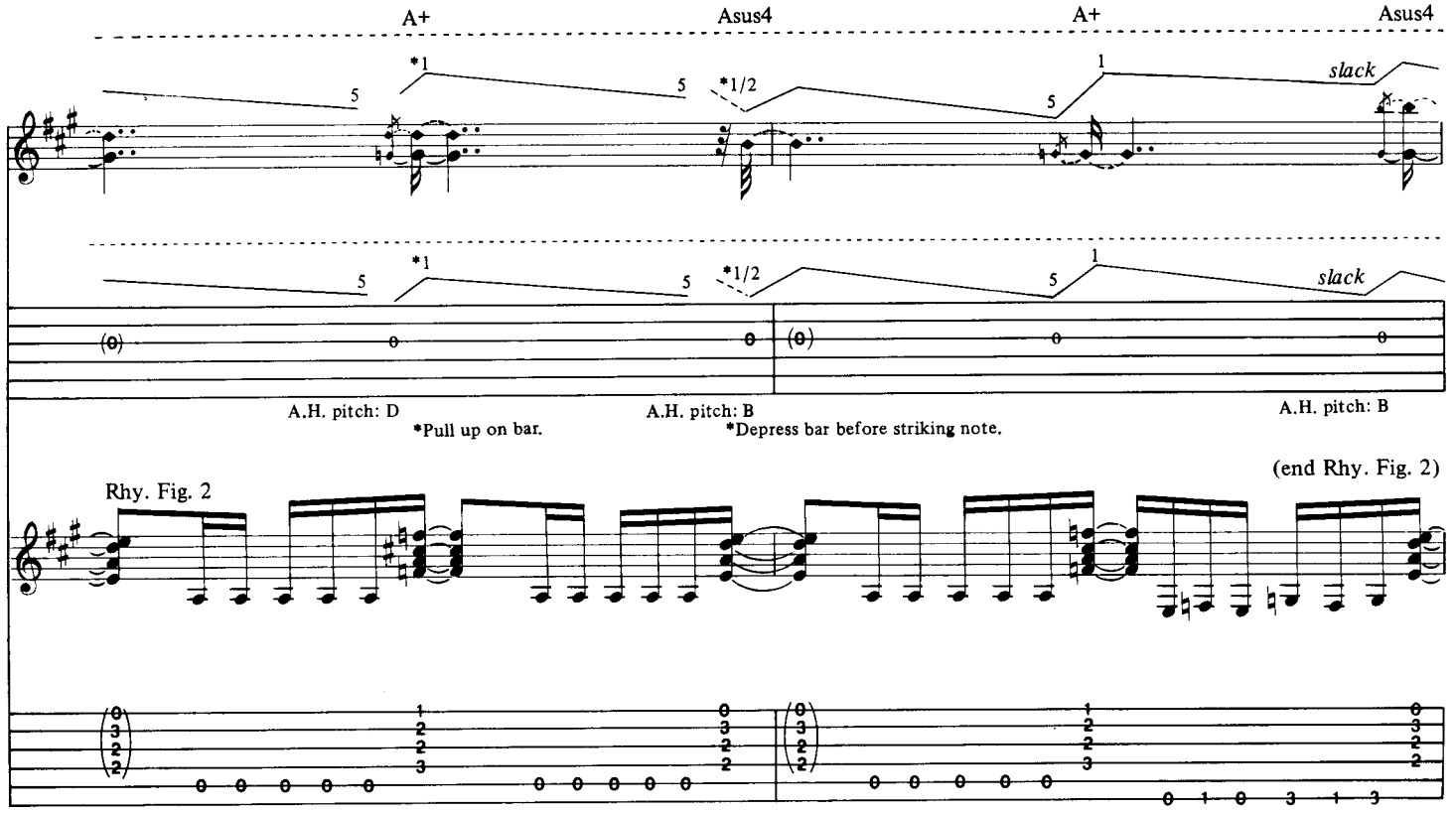

N.C.
E5
8va
D5 D♯5 E5
Full
D5 D♯5E5
3/4
1/2
Full
sl.
loco
grad. bend
N.C.
E5
D5 D♯5 E5
A5
P
(Gtr. II)
P.M.
B5
Dsus2
To Coda


Harmonica solo
E5
Full Full
1.2.3.
N.C.
E5
(Gtr. III plays 1st time only)
Full Full
4.
N.C.
B5 C5 C♯5
pick slides
sl.
P.M.
P.M.
N.C.
B5
Full
P
H P sl. H P H P sl. H P sl. H P sl.
A5
Full
P
H P sl. H P H P sl. H P sl. H P sl.
P.M.
P.M.
P.M.
sl.
sl.

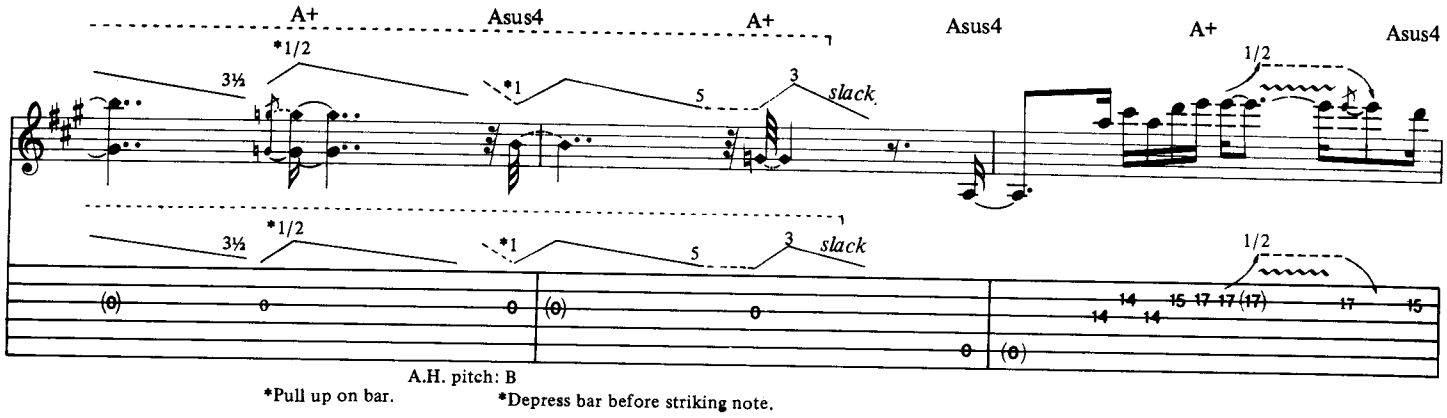

N.C.
C♯5
8va
C♯m
loco
Full
1½
H P sl.
H H P P
sl. sl. sl.
6
P.M.
N.C.
B5
B
Bsus4
Bsus2
A5
P
3
trem. bar
*1
*Depress bar before striking note.


N.C.
B5
B
Bsus4
B
Amaj7
N.C.
C♯m
Full
don't pick
P.M.
N.C.
A.H.
(15ma)
B


Bsus4
Bsus2 Amadd2
Full
1½
grad. bend
N.C.Fmaj7(♯11)
Full
sl.
Asus4
A.H.- -
(15ma)
*1/2
2½
**trem. bar
A.H.- -
*1/2
2½
Full
1½
Full
sl.
A.H. pitch: D
*Depress bar before striking note.
**L.H. operates bar, next 4 bars.
let ring
let ring

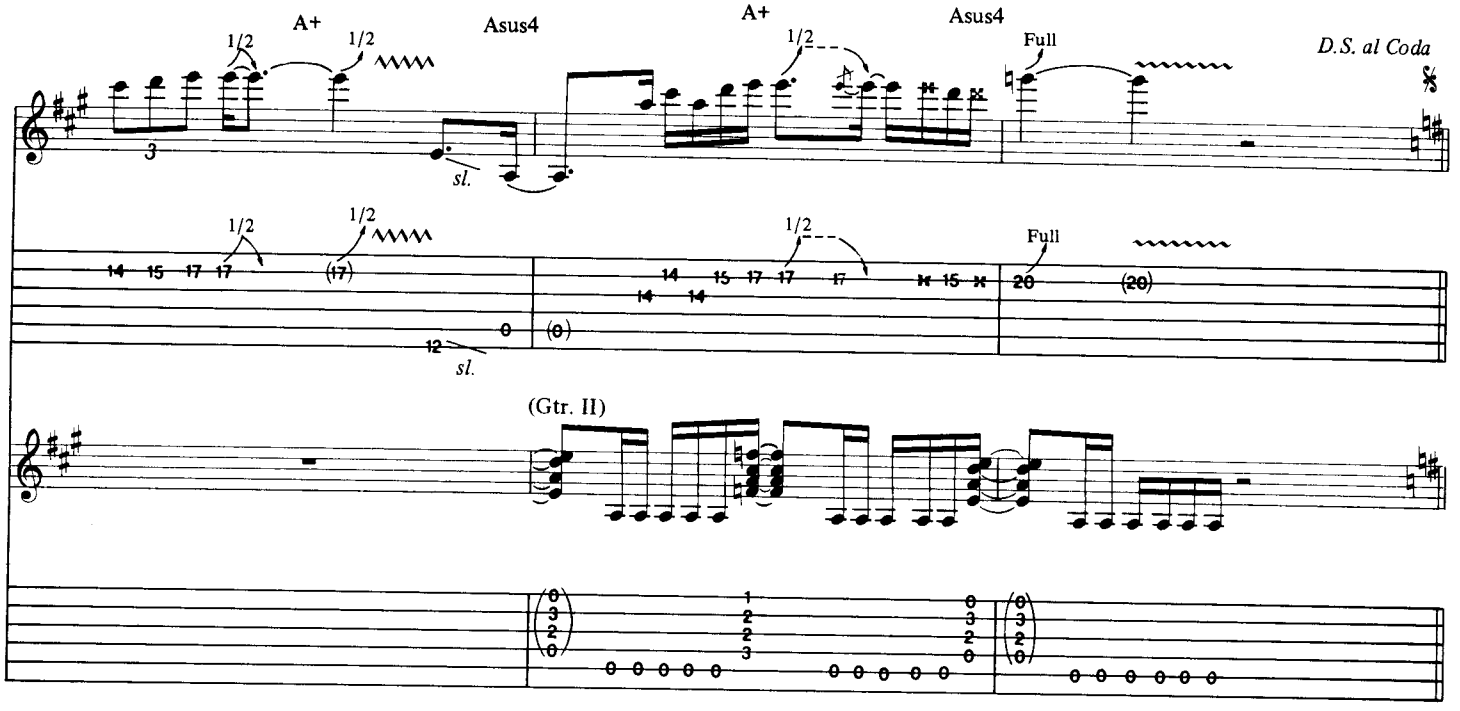

A+
Asus4
A+
Asus4
*1
*1/2
slack
A.H. pitch: D
*Pull up on bar.
A.H. pitch: B
*Depress bar before striking note.
A.H. pitch: B
Rhy. Fig. 2
(end Rhy. Fig. 2)

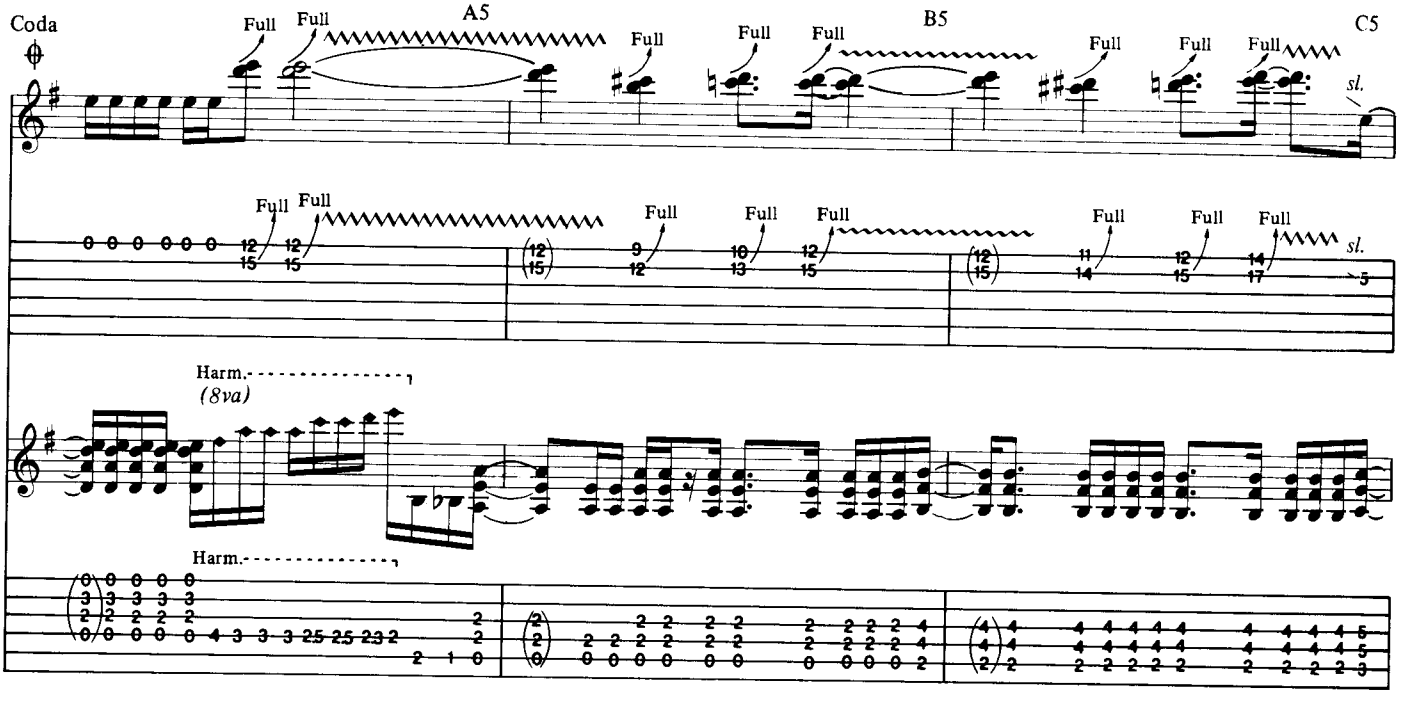
w/Rhy. Fig. 2 (2 times)

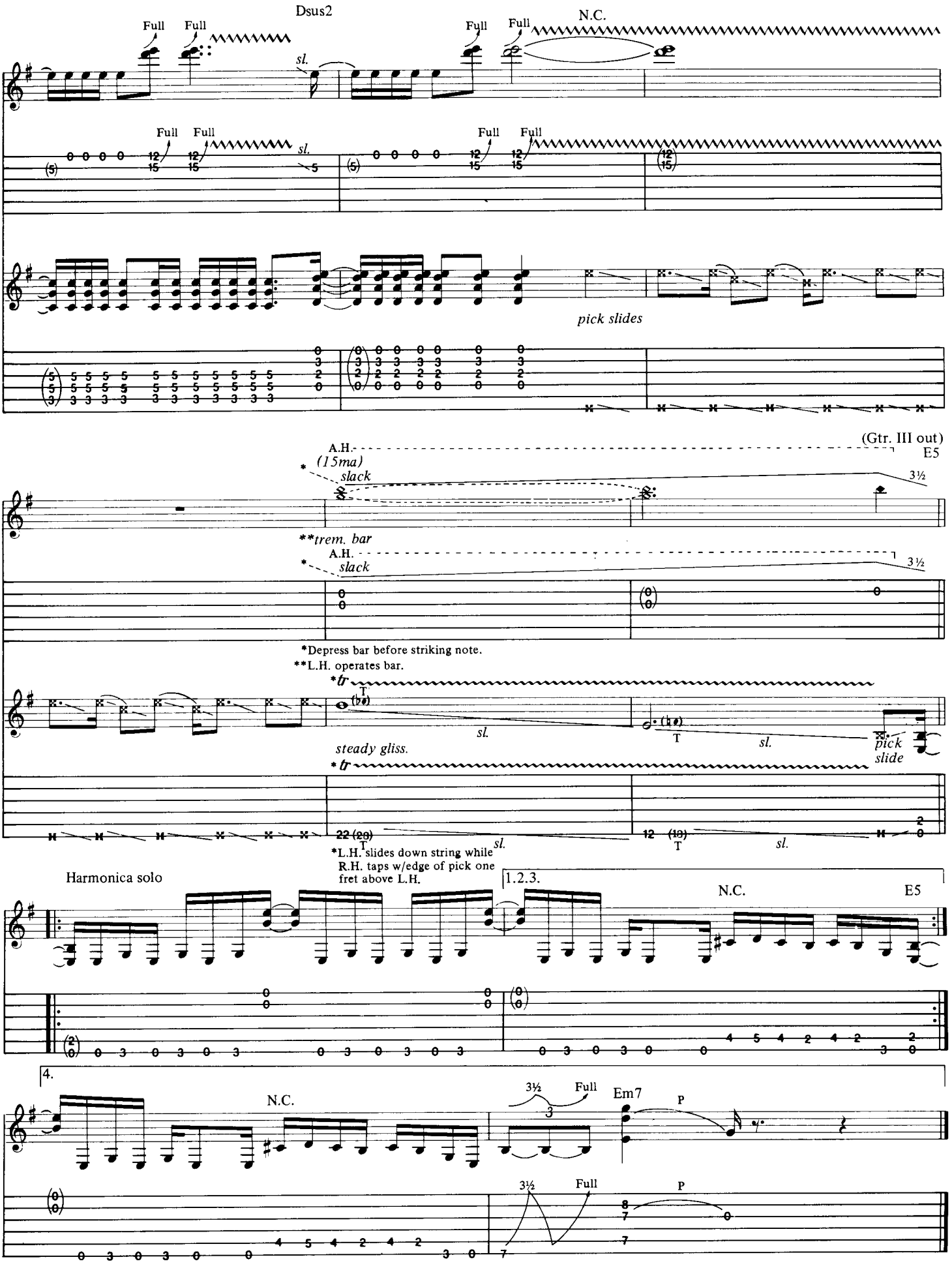


A.H. pitch: B

*Pull up on bar. *Depress bar before striking note.





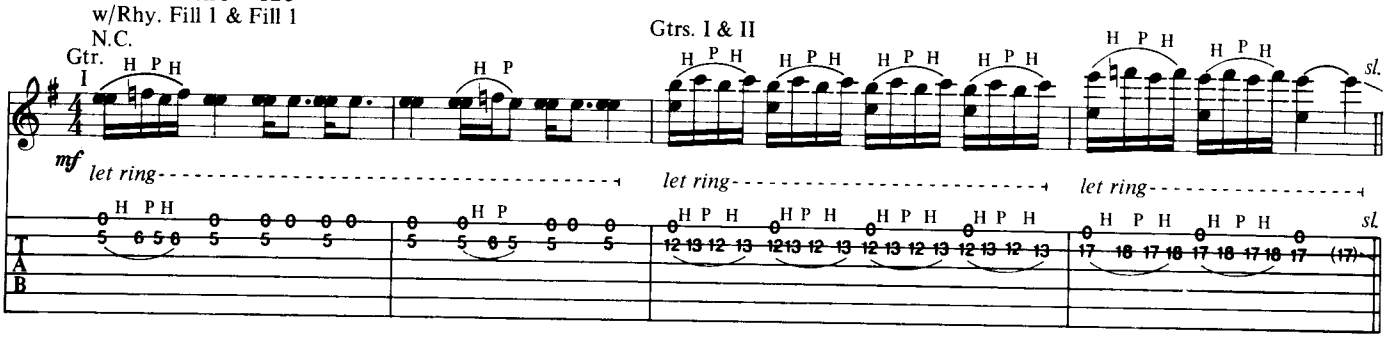

Dsus2
Full
Full
sl.
Full
Full
N.C.
Full
Full
sl.
Full
Full
pick slides
(Gtr. III out)
E5
A.H.
(15ma)
slack
3½
**trem. bar
A.H.
slack
3½
*Depress bar before striking note.
**L.H. operates bar.
*tr
T
(b♯)
sl.
T
sl.
pick slide
steady gliss.
*tr
22 (23)
T
sl.
*L.H. slides down string while R.H. taps w/edge of pick one fret above L.H.
12 (13)
T
sl.
Harmonica solo
1.2.3.
N.C.
E5
4.
N.C.
3½
Full
Em7
P
3½
Full
P

War

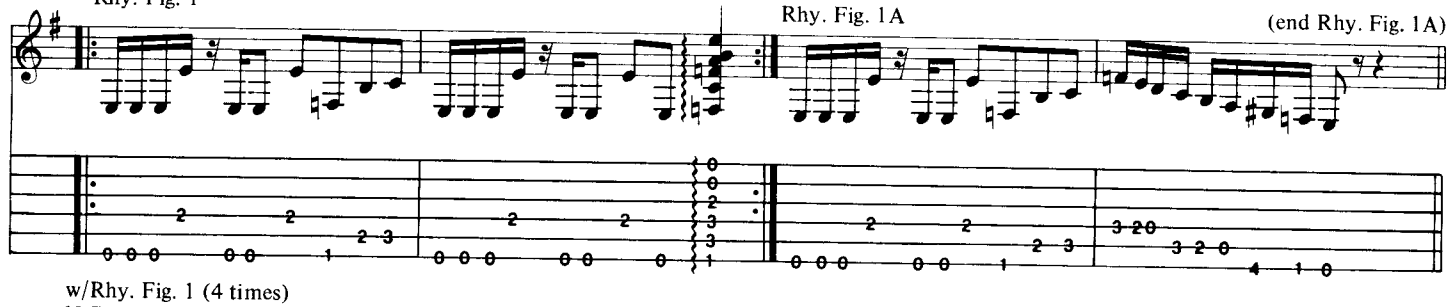
Music by Joe Satriani

Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

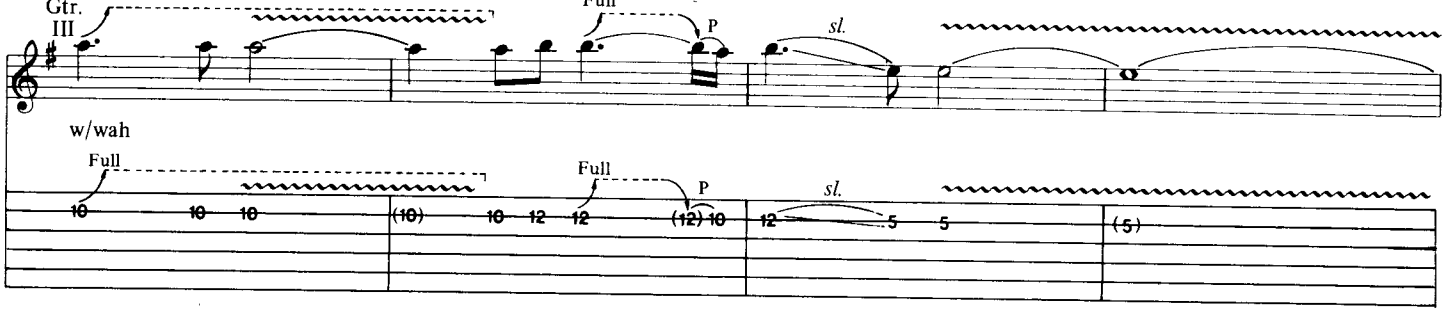
Moderate Rock ♩ = 126
w/Rhy. Fill 1 & Fill 1
N.C.
Gtr. I



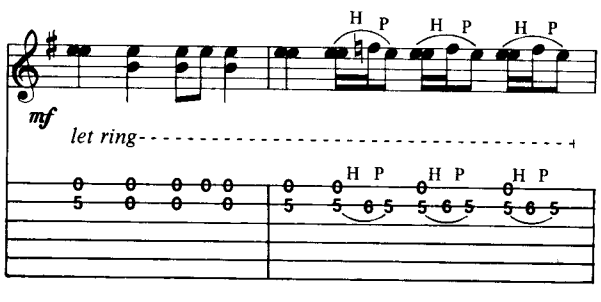
Play 3 times
N.C.
Rhy. Fig. 1
Fmaj7(♯11)
(end Rhy. Fig. 1) N.C.
Rhy. Fig. 1A
(end Rhy. Fig. 1A)



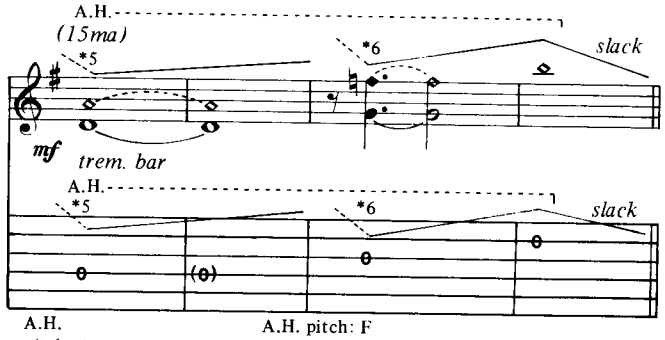
w/Rhy. Fig. 1 (4 times)
N.C.
Gtr. III
Full
Fmaj7(♯11)
N.C.
Fmaj7(♯11)
sl.
w/wah



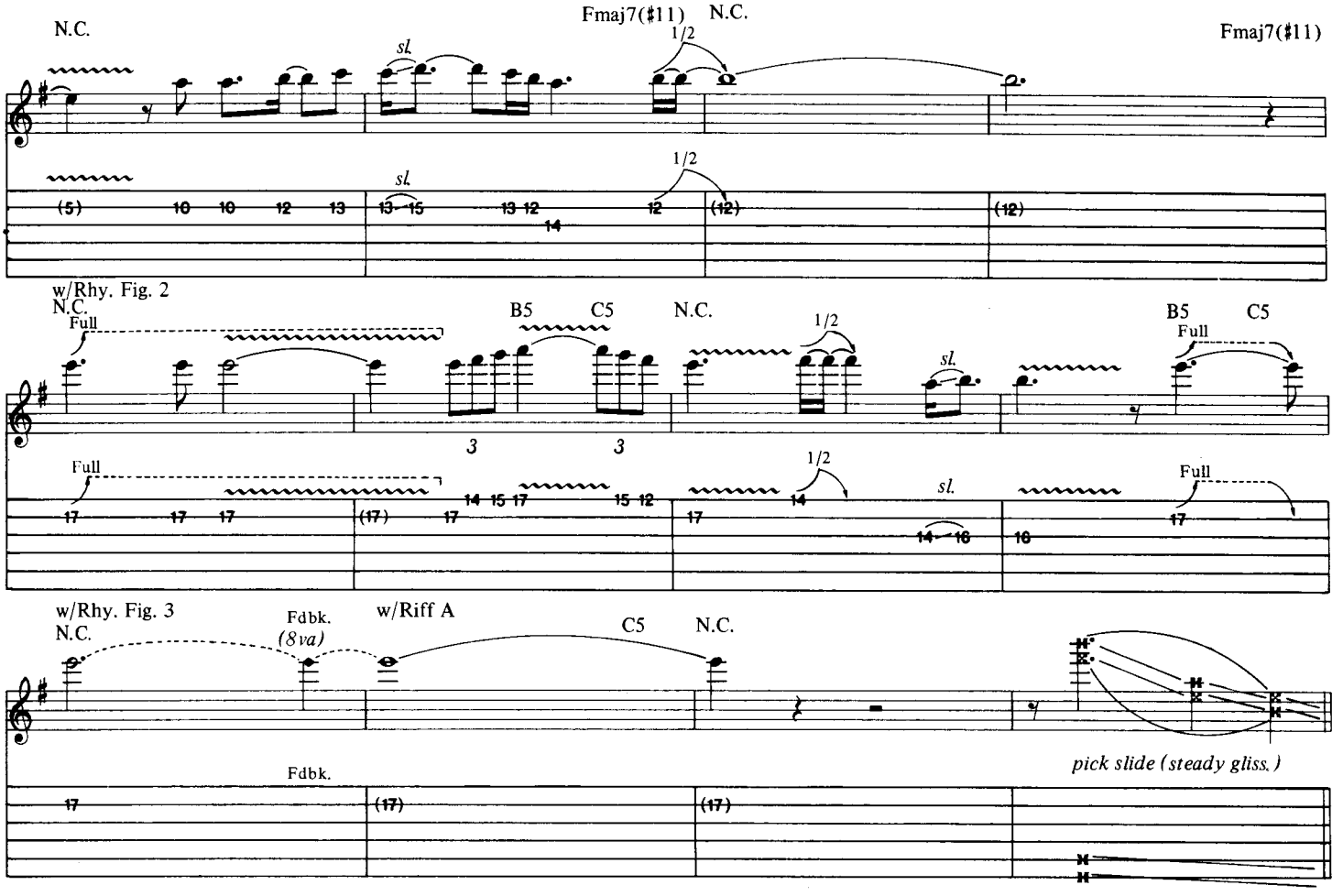
Rhy. Fill 1 (Gtr. II)

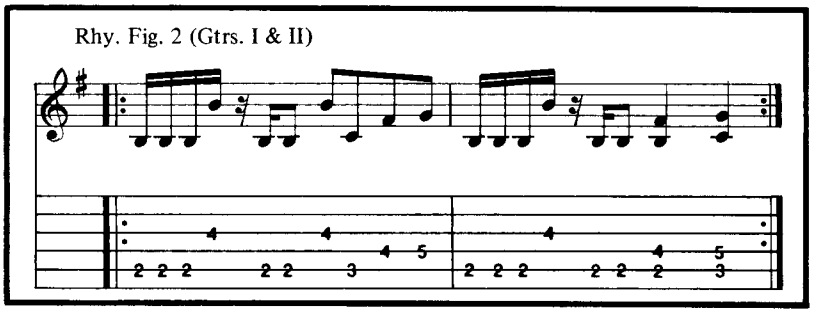


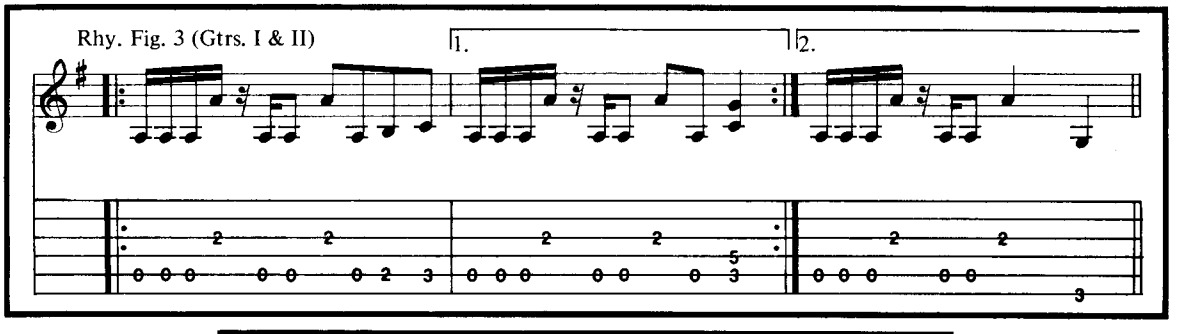
Fill 1 (Gtr. III)

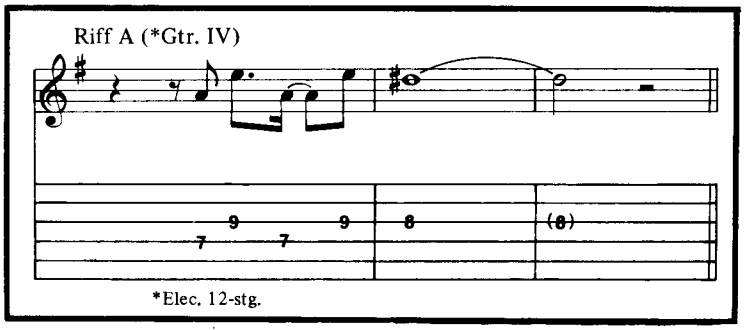


*Depress bar w/left hand before striking note.


N.C.
Fmaj7(♯11)
N.C.
Fmaj7(♯11)
sl.
1/2
w/Rhy. Fig. 2
Full
B5
C5
w/Rhy. Fig. 3
Fdbk.
(8va)
w/Riff A
pick slide (steady gliss.)


Rhy. Fig. 2 (Gtrs. I & II)


Rhy. Fig. 3 (Gtrs. I & II)
1.
2.


Riff A (*Gtr. IV)
*Elec. 12-stg.

w/Rhy. Fig. 1 (4 times)

N.C. Fmaj7(♯11) N.C. Fmaj7(♯11)

Full rake H H P sl. sl. sl.

N.C. Fmaj7(♯11) N.C. Fmaj7(♯11)

sl. 1/2 sl. don't pick

w/Rhy. Fig. 2

N.C. B5 C5 N.C. B5 C5

Full 1/2 sl. Full

w/Rhy. Fig. 3 (1st 3 bars only)

N.C. w/Riff A C5 N.C. w/Rhy. Fill 2

A5 C5

pick. slide (steady gliss.)

Rhy. Fill 2 (Gtrs. I & II)

w/Rhy. Fig. 4
Dmadd9

A♭maj7/6(♯11)

w/Rhy. Fig. 1
N.C.

Fmaj7(♯11)

8va

Gtrs. III & V

Full

P

Riff B (Gtr. VI)

w/slide

w/Rhy. Fig. 4
Dmadd9

A♭maj7/6(♯11)

w/Rhy. Fig. 1
N.C.

Fmaj7(♯11)

8va

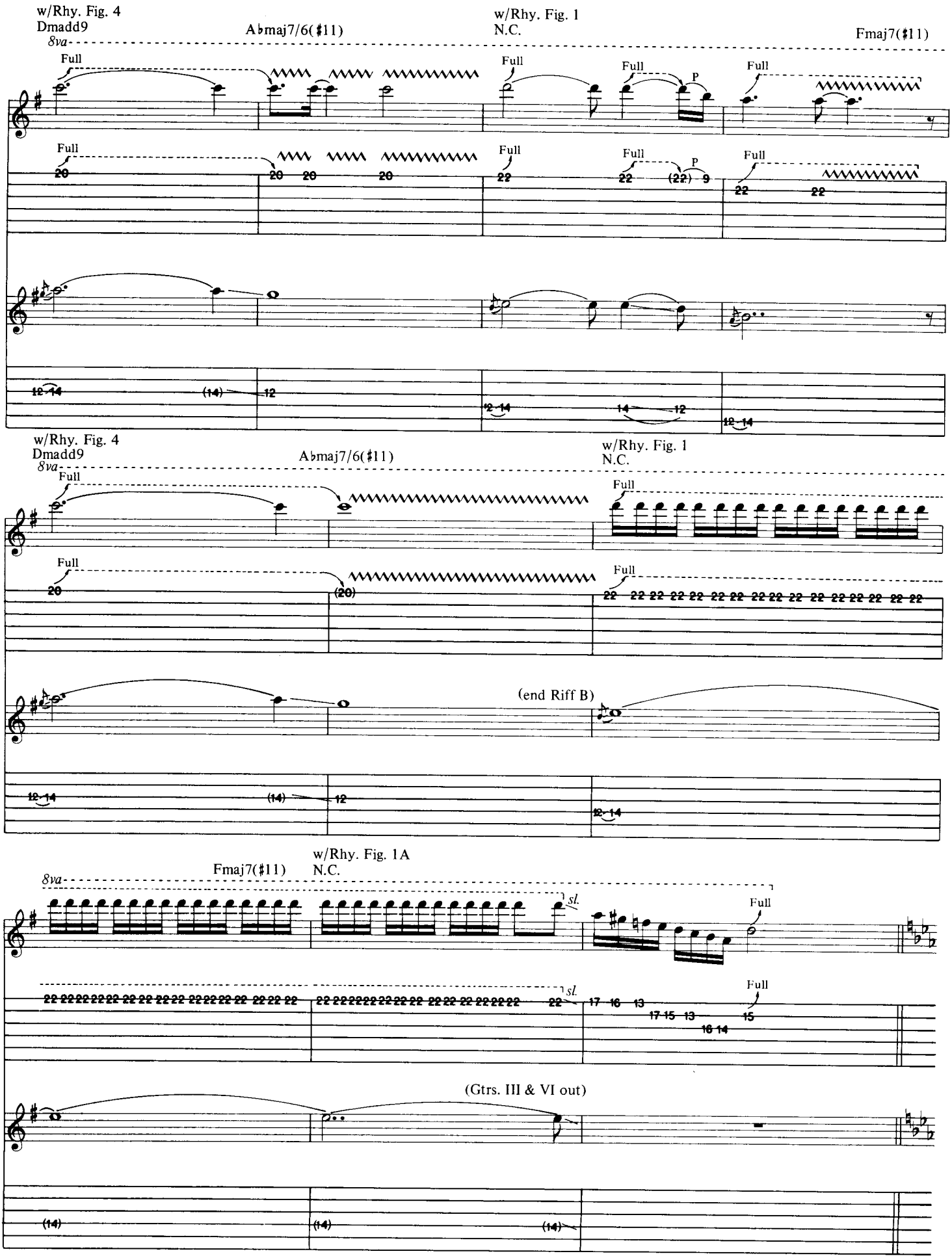
sl.

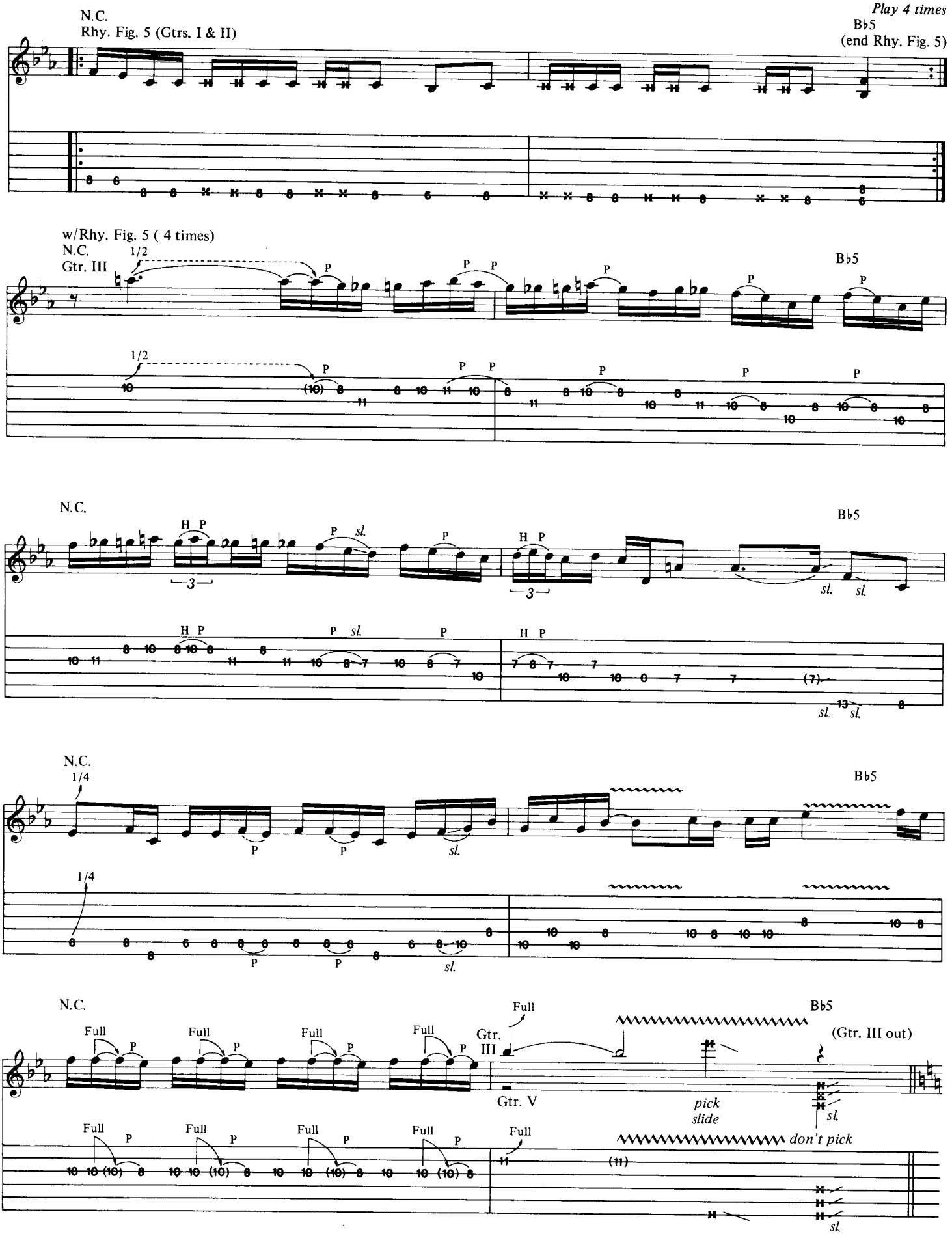
H P

Rhy. Fig. 4 (Gtrs. I & II)

let ring

let ring


w/Rhy. Fig. 4
Dmadd9
A♭maj7/6(♯11)
w/Rhy. Fig. 1
N.C.
Fmaj7(♯11)
8va
Full
P
w/Rhy. Fig. 4
Dmadd9
A♭maj7/6(♯11)
w/Rhy. Fig. 1
N.C.
8va
Full
(end Riff B)
Fmaj7(♯11)
w/Rhy. Fig. 1A
N.C.
8va
sl.
Full
(Gtrs. III & VI out)


N.C.
Rhy. Fig. 5 (Gtrs. I & II)
Play 4 times
B♭5
(end Rhy. Fig. 5)
w/Rhy. Fig. 5 (4 times)
N.C.
Gtr. III
1/2
B♭5
N.C.
B♭5
N.C.
1/4
B♭5
N.C.
Full
Gtr. III
Gtr. V
B♭5
(Gtr. III out)
pick slide
don't pick

w/Rhy. Fig. 6 (4 times)
N.C.
Gtr. V

G5

N.C.

G5

N.C.

G5

don't pick

N.C.

w/Fill 2

G5

(Gtr. V out)

*T

*1

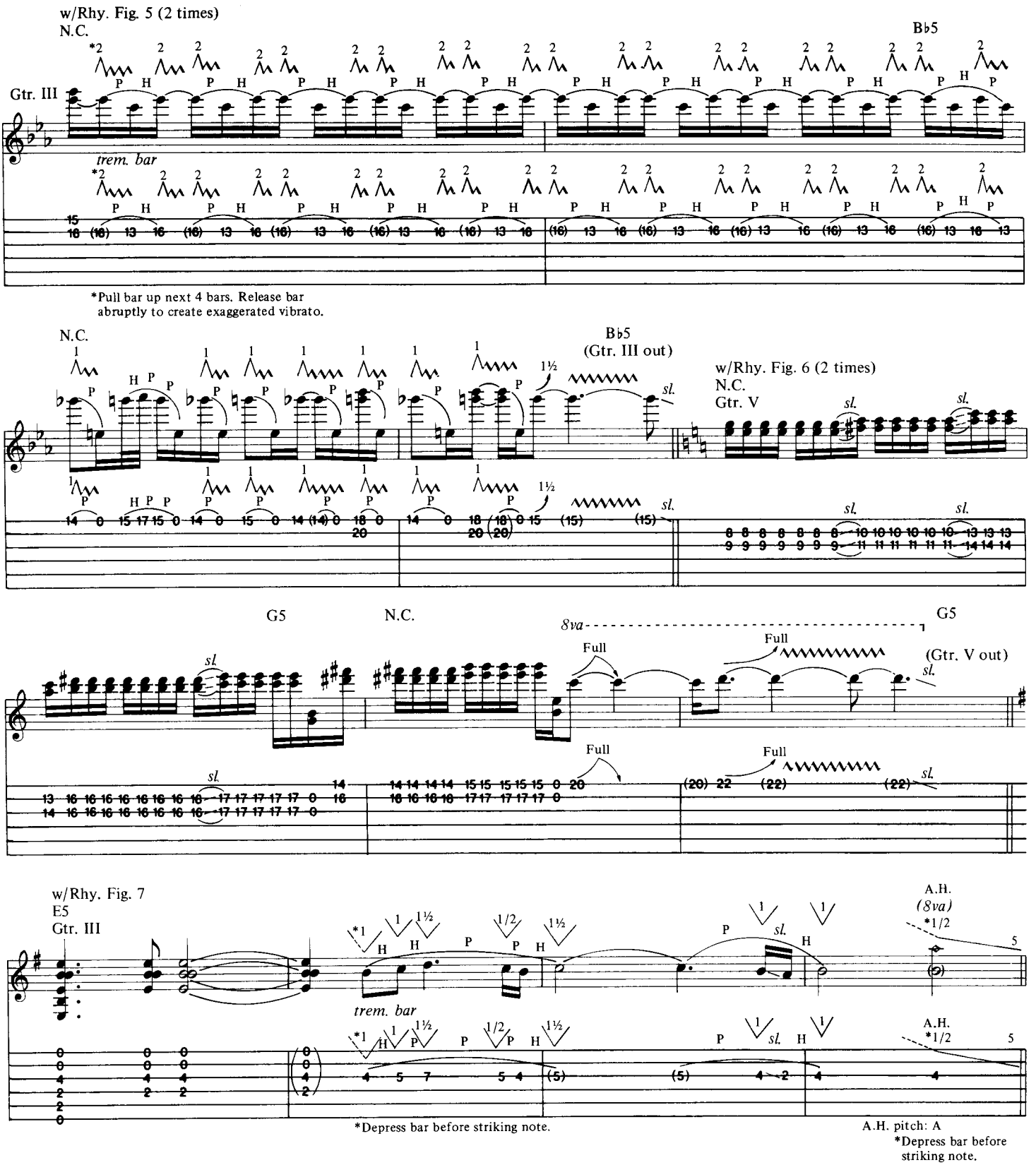
*Tap w/edge of pick next 2 bars.

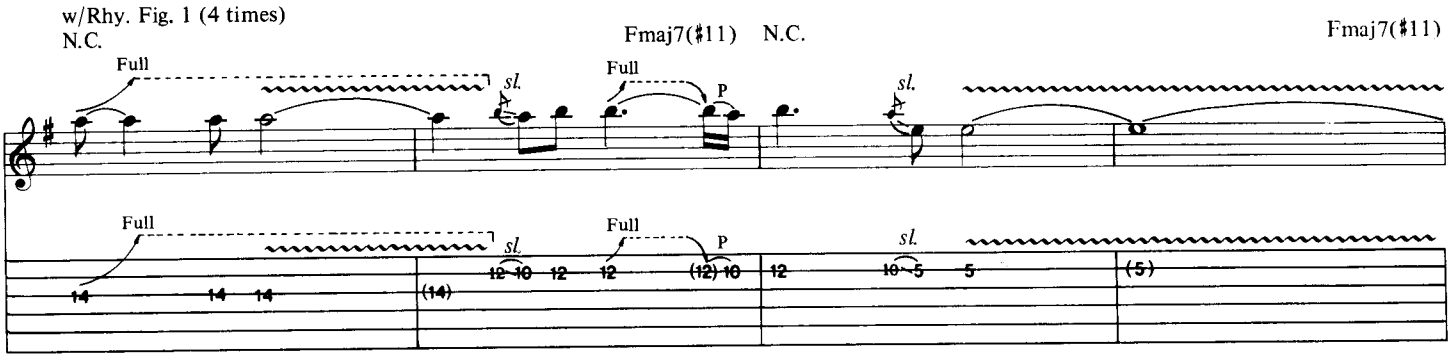
Rhy. Fig. 6 (Gtrs. I & II)

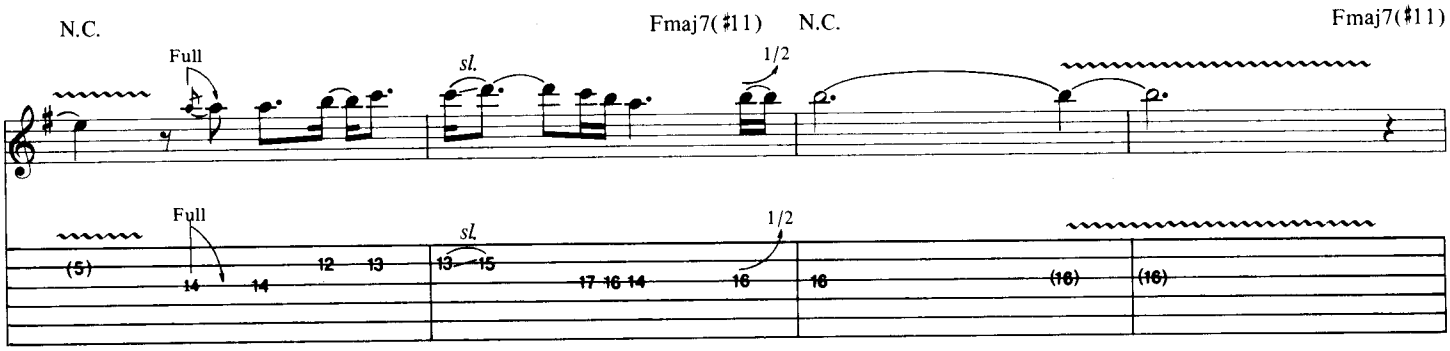
Fill 2 (Gtr. III)

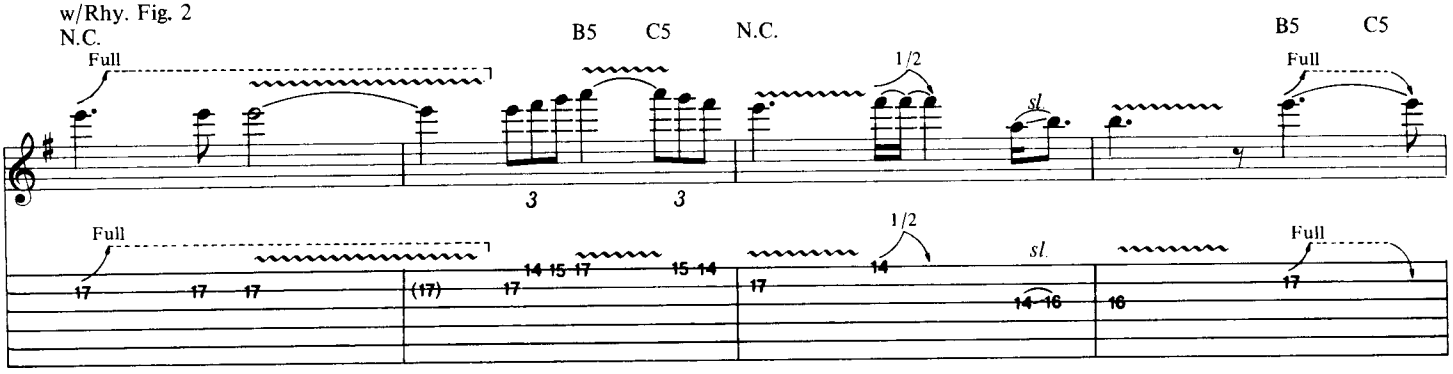
don't pick

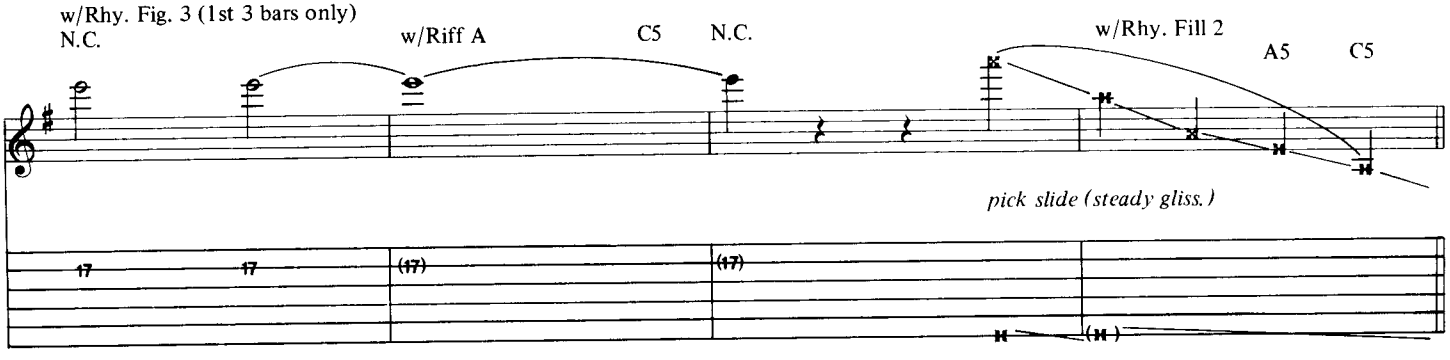
don't pick

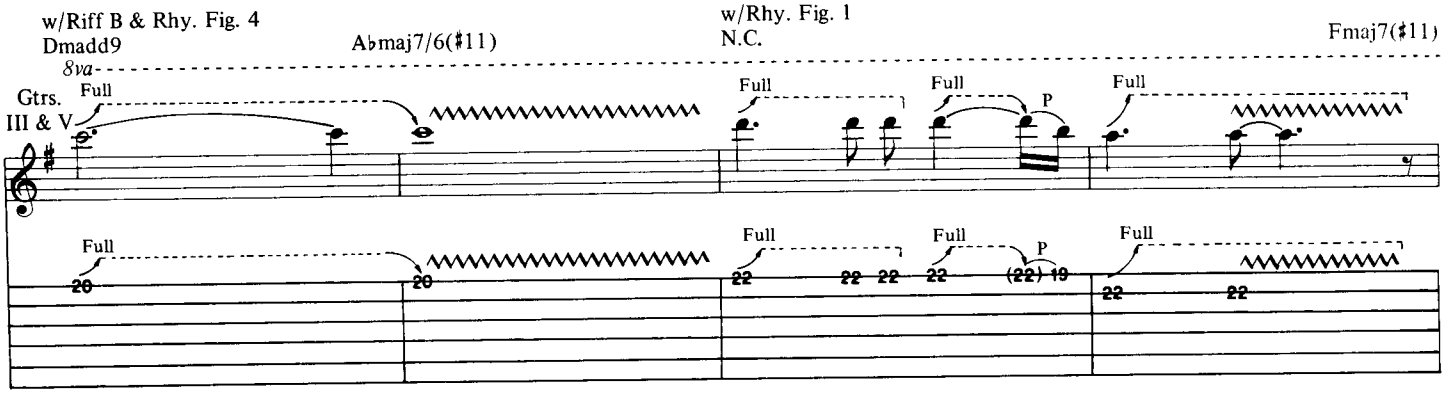

w/Rhy. Fig. 5 (2 times)
N.C.
B♭5
Gtr. III
trem. bar
*Pull bar up next 4 bars. Release bar abruptly to create exaggerated vibrato.
N.C.
B♭5
(Gtr. III out)
w/Rhy. Fig. 6 (2 times)
N.C.
Gtr. V
G5
N.C.
8va
G5
Full
(Gtr. V out)
w/Rhy. Fig. 7
E5
Gtr. III
trem. bar
A.H.
(8va)
*Depress bar before striking note.
A.H. pitch: A
*Depress bar before striking note.
Rhy. Fig. 7 (Gtrs. I & II)
pick slide
(steady gliss.)

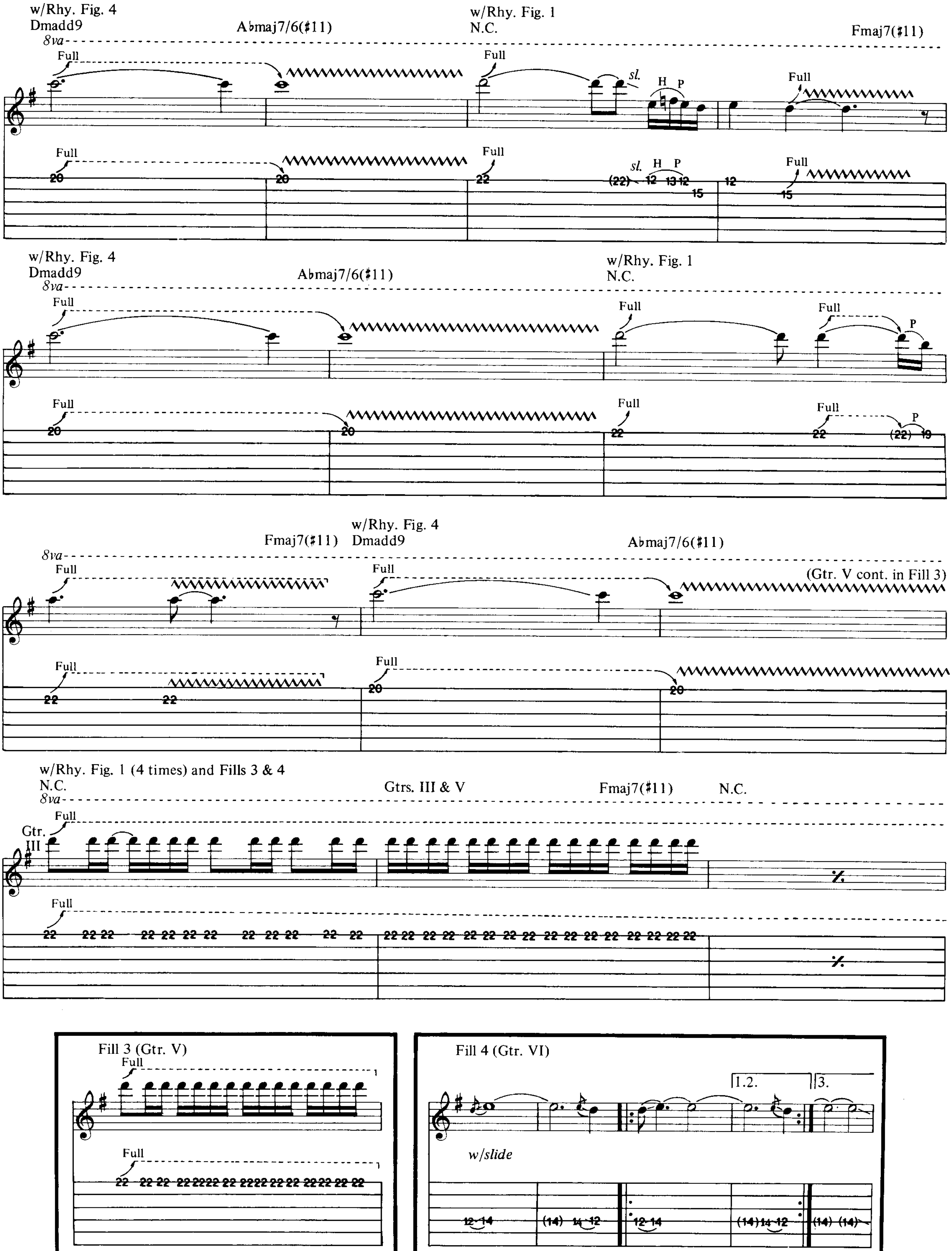

w/Rhy. Fig. 1 (4 times)
N.C.
Fmaj7(♯11) N.C.
Fmaj7(♯11)
Full
sl.
P

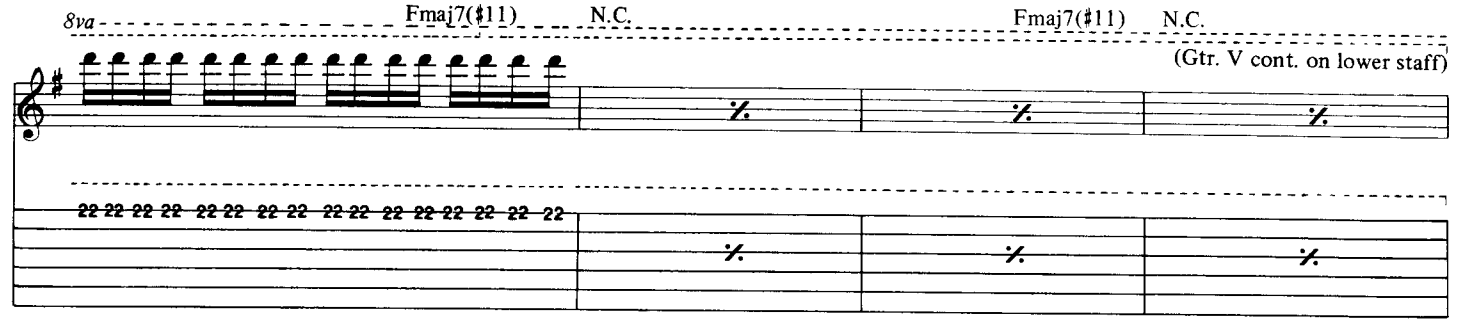

N.C.
Fmaj7(♯11) N.C.
Fmaj7(♯11)
Full
sl.
1/2

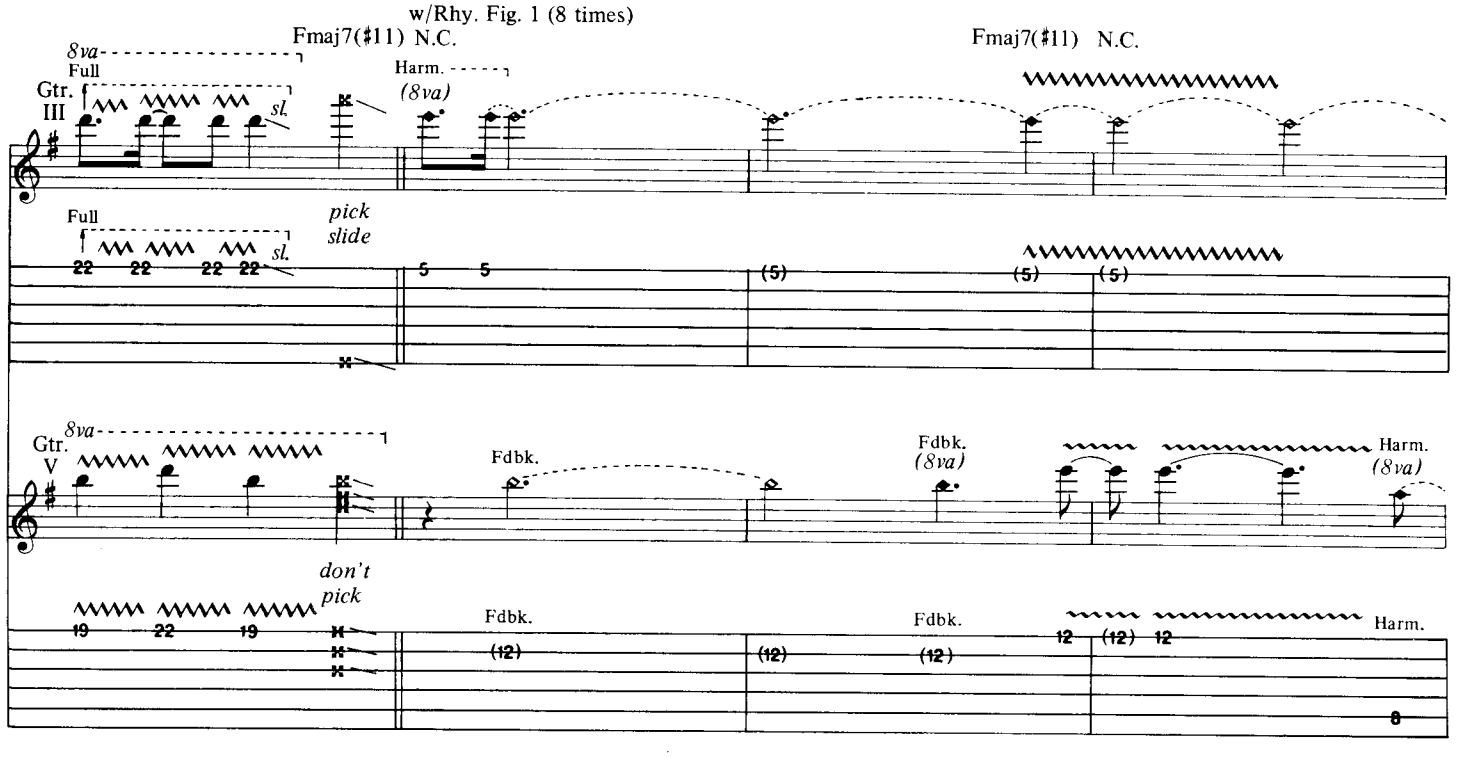

w/Rhy. Fig. 2
N.C.
B5 C5 N.C.
B5 C5
Full
1/2
sl.

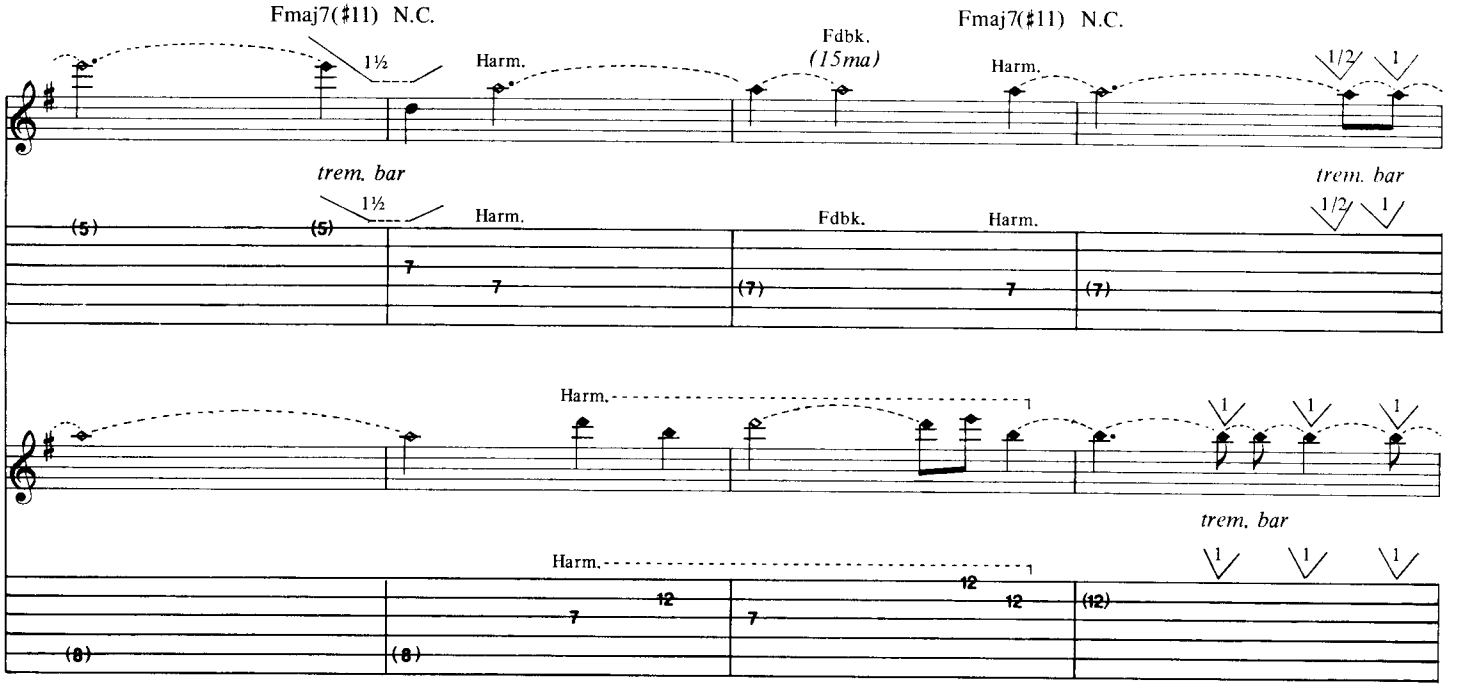

w/Rhy. Fig. 3 (1st 3 bars only)
N.C.
w/Riff A
C5 N.C.
w/Rhy. Fill 2
A5 C5
pick slide (steady gliss.)

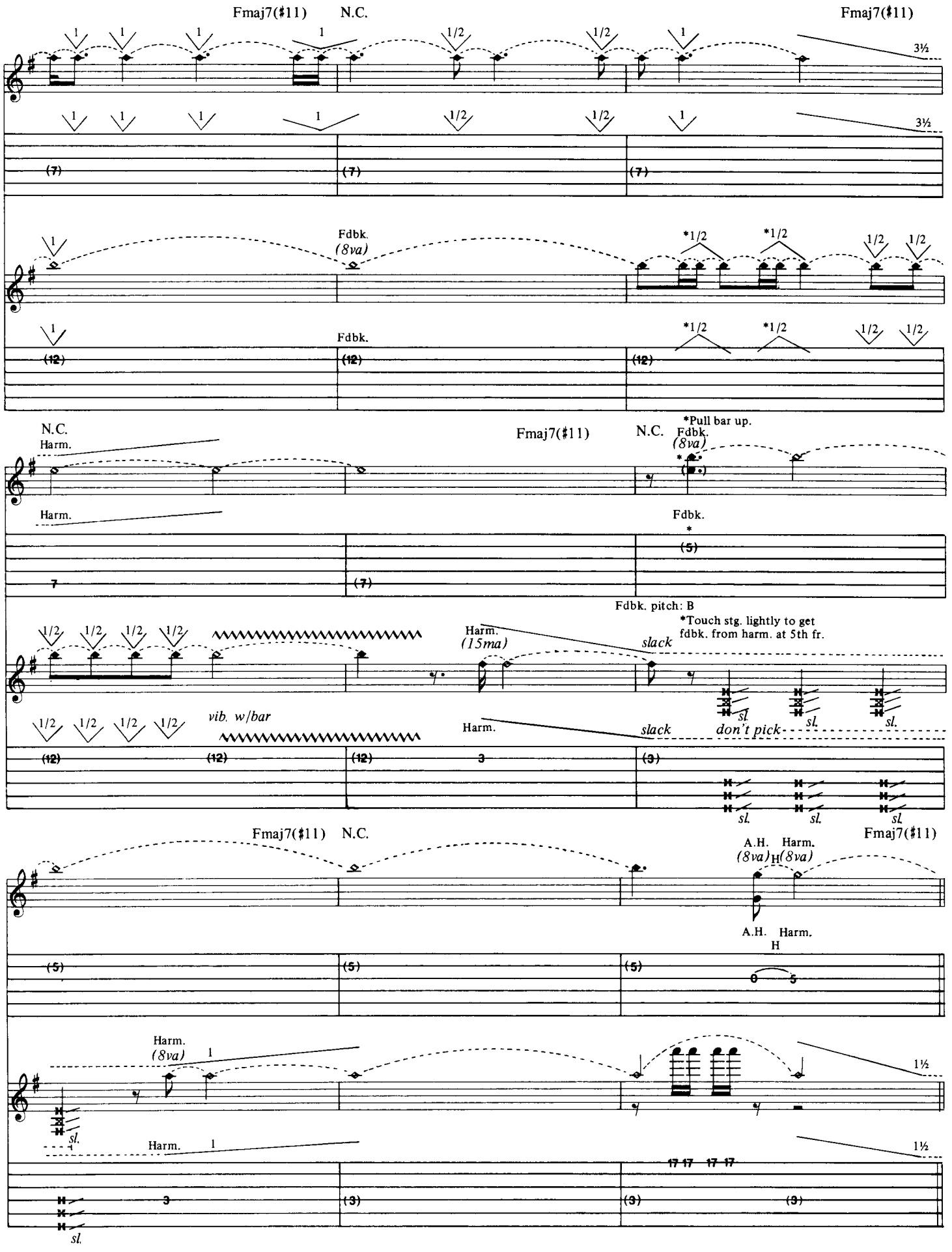

w/Riff B & Rhy. Fig. 4
Dmadd9
A♭maj7/6(♯11)
8va
Gtrs. III & V
w/Rhy. Fig. 1
N.C.
Fmaj7(♯11)
Full
P


w/Rhy. Fig. 4
Dmadd9
Abmaj7/6(#11)
w/Rhy. Fig. 1
N.C.
Fmaj7(#11)
8va
Full
sl.
H P
w/Rhy. Fig. 4
Dmadd9
Abmaj7/6(#11)
w/Rhy. Fig. 1
N.C.
Fmaj7(#11)
w/Rhy. Fig. 4
Dmadd9
Abmaj7/6(#11)
(Gtr. V cont. in Fill 3)
w/Rhy. Fig. 1 (4 times) and Fills 3 & 4
N.C.
Gtrs. III & V
Fmaj7(#11)
N.C.
Gtr. III
Fill 3 (Gtr. V)
Fill 4 (Gtr. VI)
1.2.
3.
w/slide


8va
Fmaj7(♯11)
N.C.
Fmaj7(♯11)
N.C.
(Gtr. V cont. on lower staff)


w/Rhy. Fig. 1 (8 times)
Fmaj7(♯11) N.C.
Fmaj7(♯11) N.C.
8va
Full
Gtr. III
sl.
Harm.
(8va)
pick
slide
Gtr. V
don't
pick
Fdbk.
Fdbk.
(8va)
Harm.
(8va)


Fmaj7(♯11) N.C.
Fmaj7(♯11) N.C.
1½
Harm.
Fdbk.
(15ma)
Harm.
trem. bar
Fdbk.
Harm.
Harm.
trem. bar


Fmaj7(♯11)
N.C.
Fmaj7(♯11)
3½
Fdbk.
(8va)
*1/2
1/2
Fdbk.
N.C.
Harm.
Fmaj7(♯11)
N.C.
*Pull bar up.
Fdbk.
(8va)
Fdbk.
Fdbk. pitch: B
*Touch stg. lightly to get fdbk. from harm. at 5th fr.
Harm.
(15ma)
slack
vib. w/bar
don't pick
sl.
Fmaj7(♯11)
N.C.
A.H.
Harm.
(8va)
H
Fmaj7(♯11)
1½
17 17 17 17

Free time
w/Rhy. Fill 3
E5

slack

slack

w/fdbk. ad lib (Gtrs. III & V, till end)

Gtr. VII

*Sound of trem. bar hitting strings.

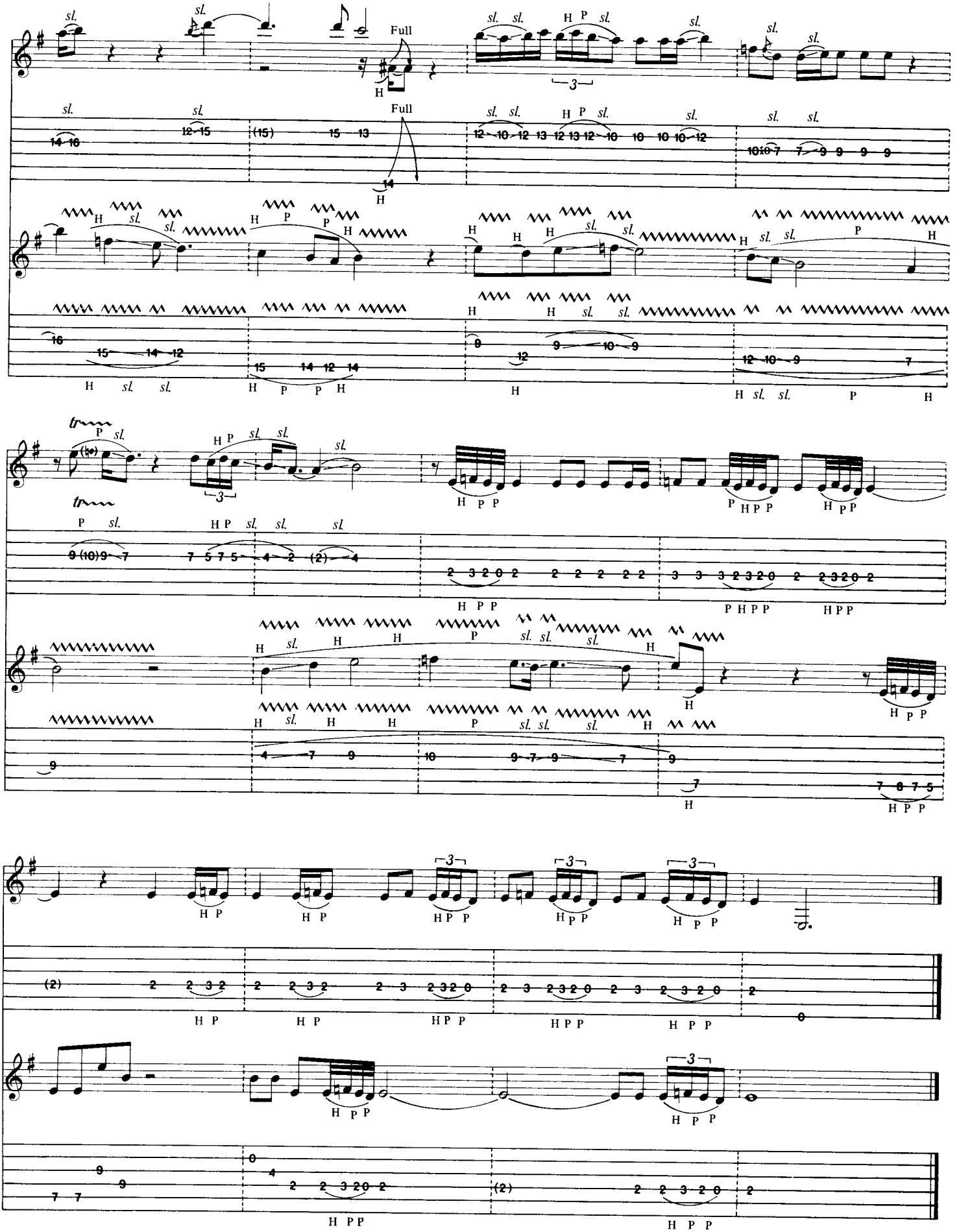
*vib. w/bar

*Till end of song.
Vib. created by bouncing R.H. on bar which is turned away from body of gtr.

Rhy. Fill 3 (Gtrs. I & II)

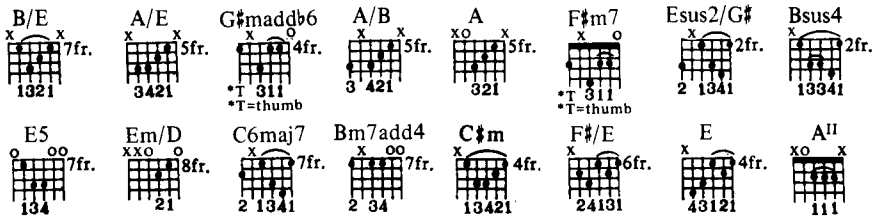
let ring

*Gtrs. I & II sustain chord picking individual strings ad lib till end.


Full
Full

Cryin'

Music by Joe Satriani



Slowly ♩ = 75

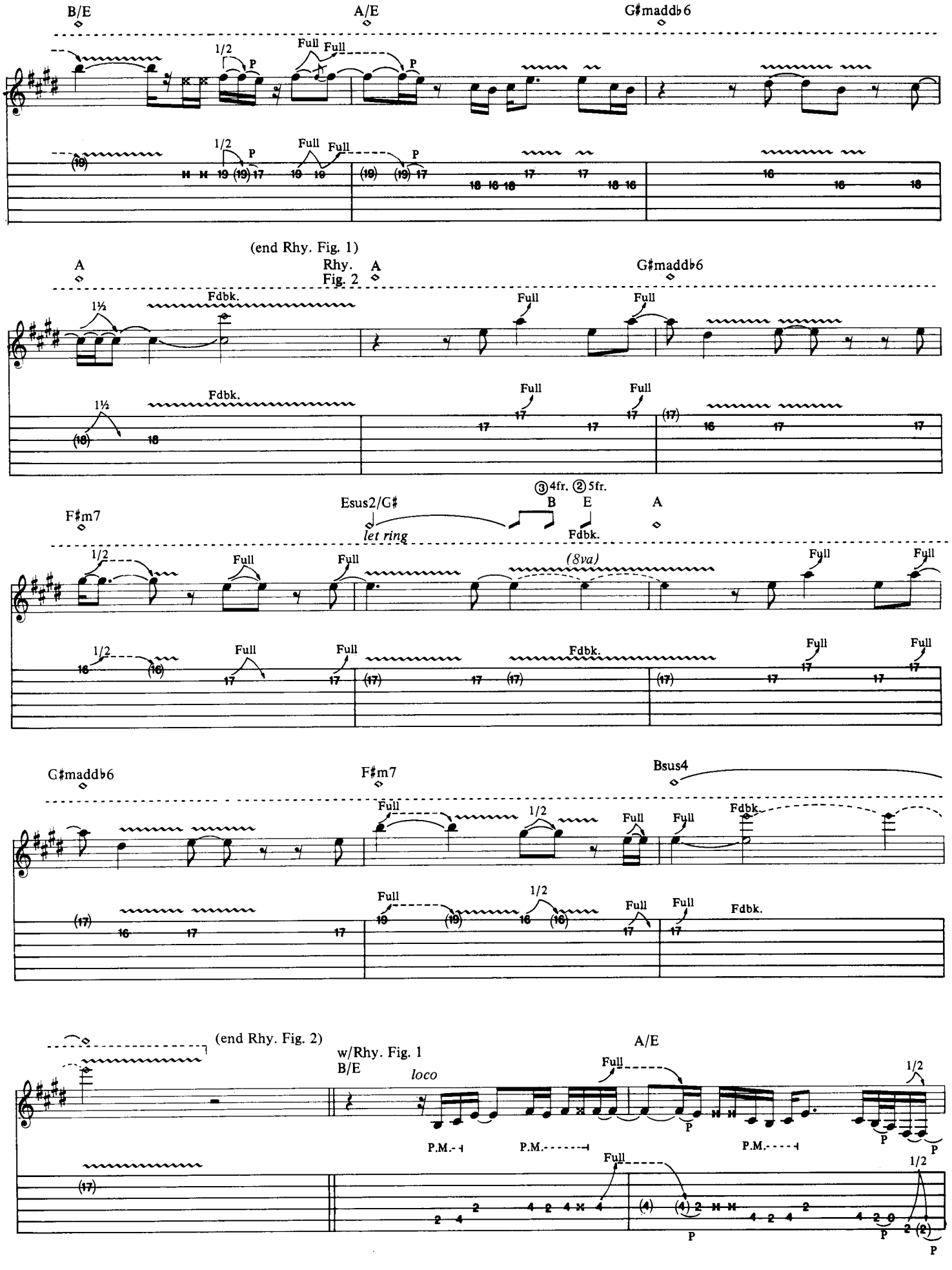
*Gtr. I

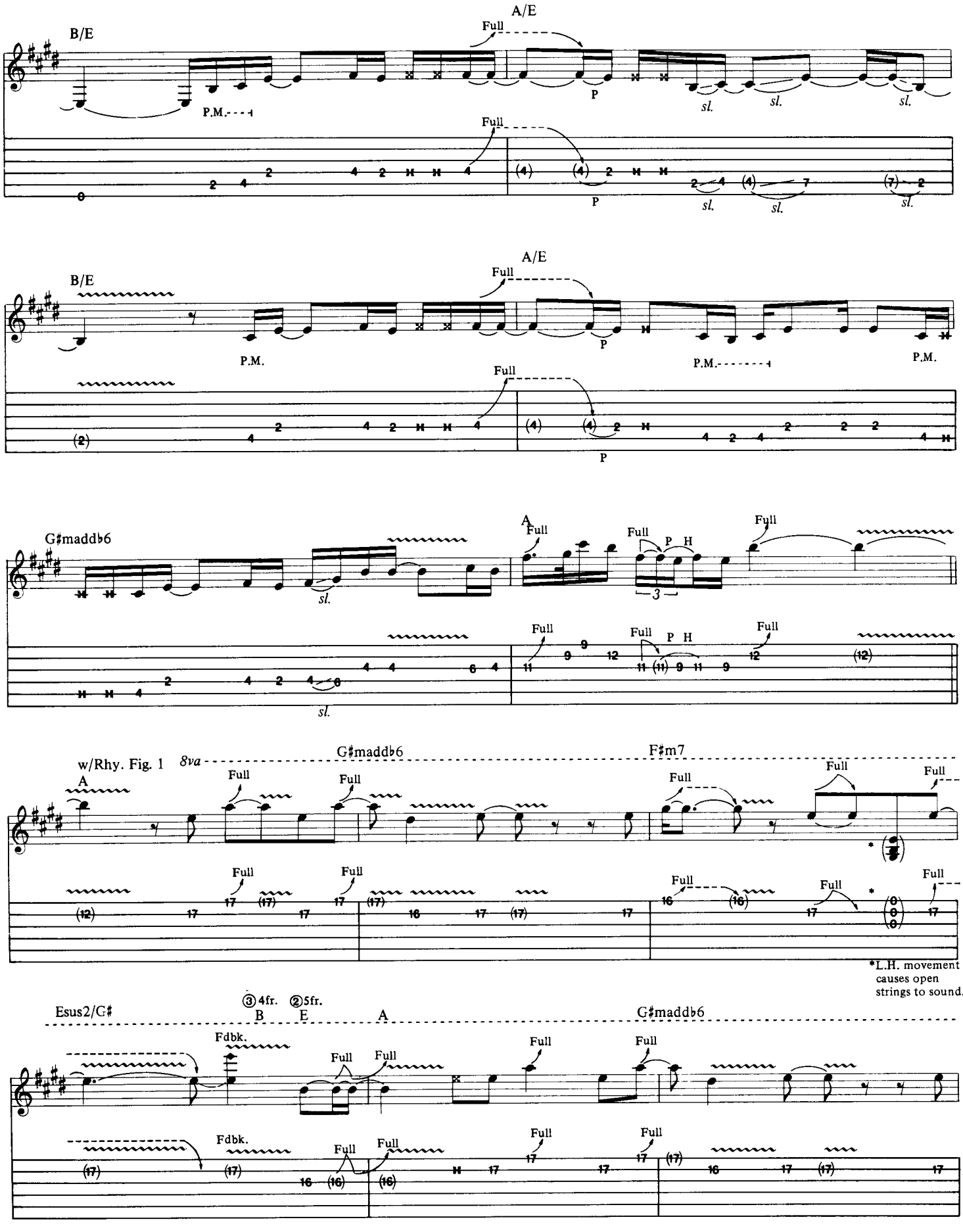
Gtr. II

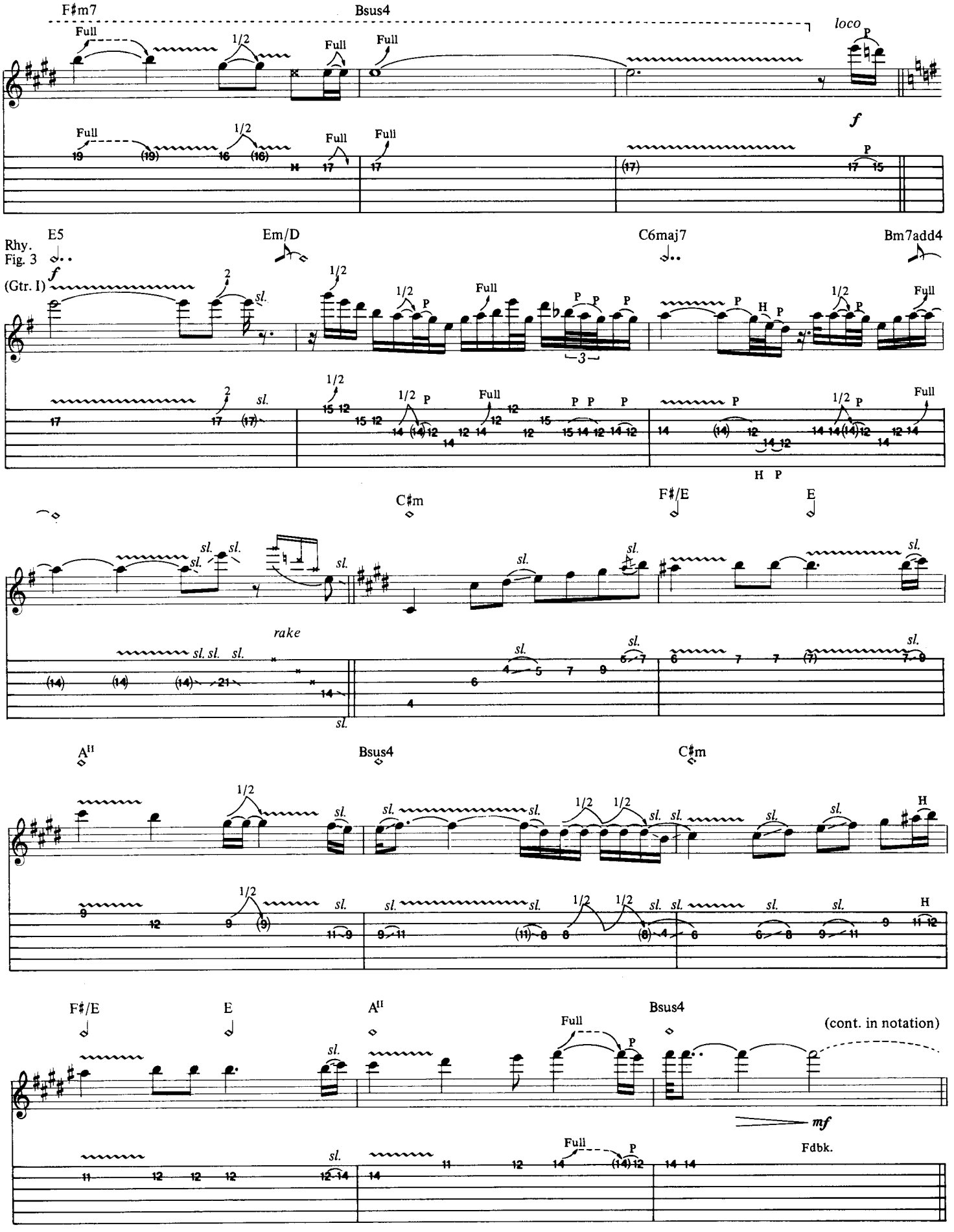
*2 gtrs. arr. for one gtr.

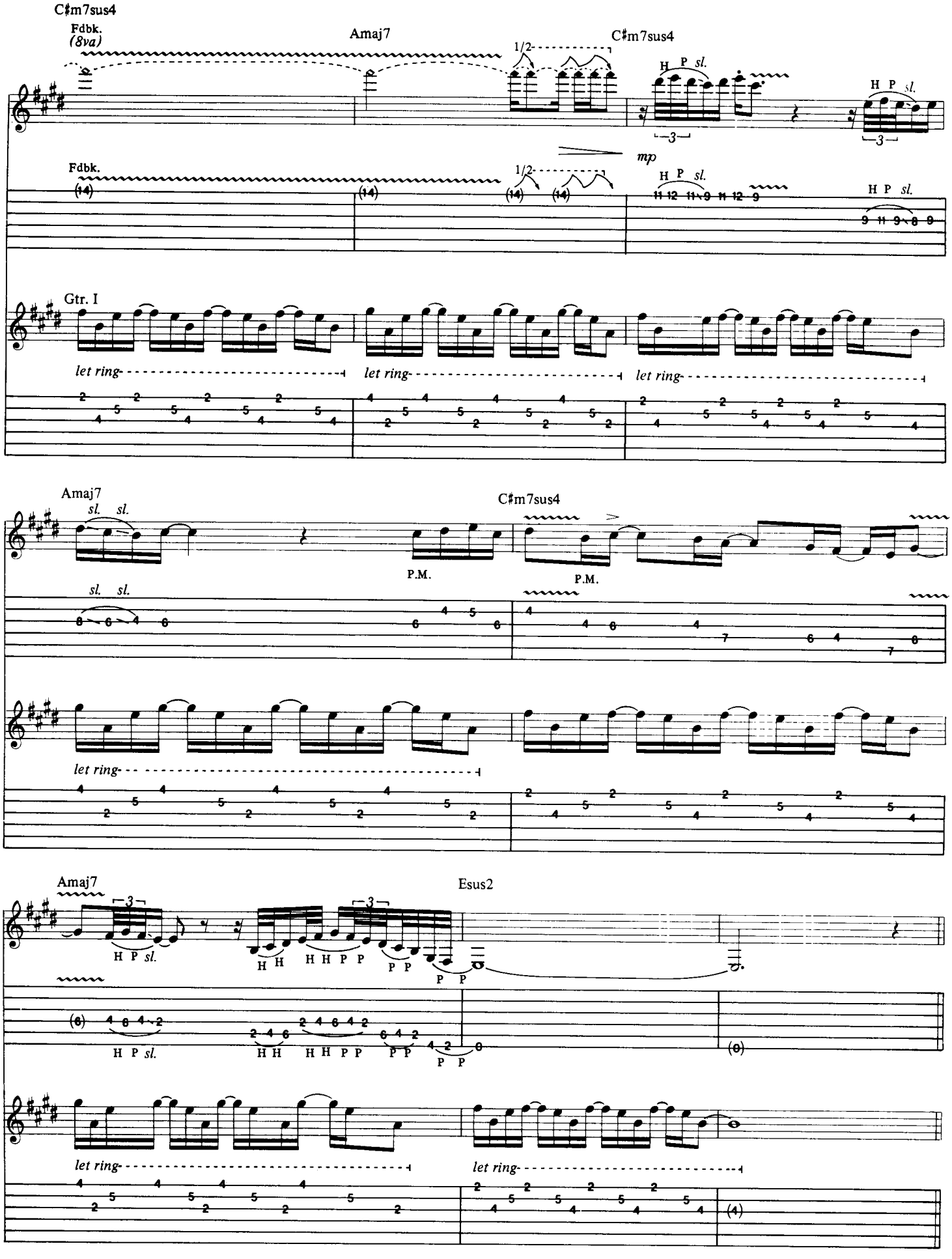
Fdbk. (8va)

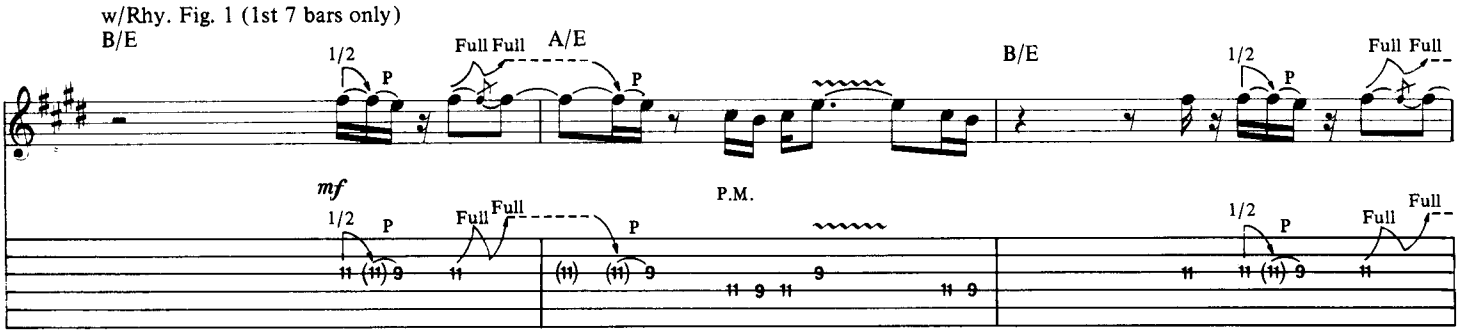
Rhy. Fig. 1 B/E

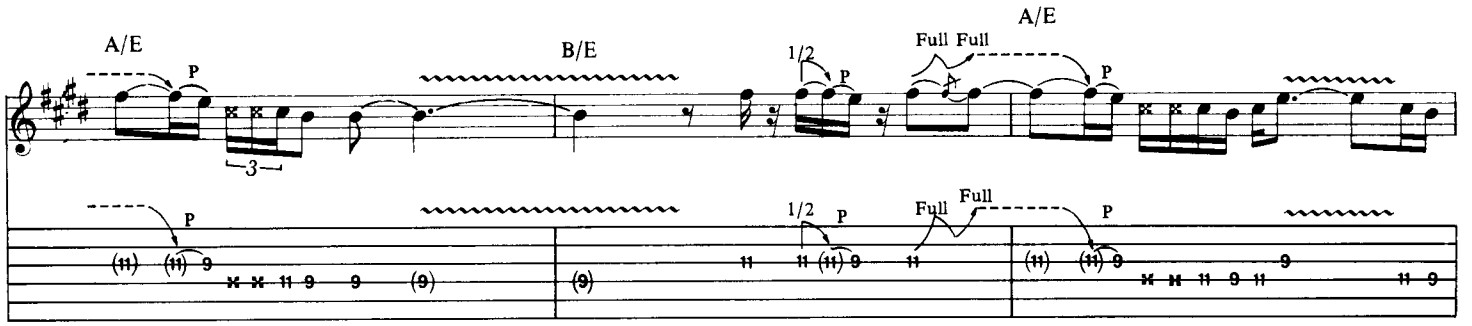

B/E
A/E
G♯madd♭6
1/2
P
Full
Full
P
(end Rhy. Fig. 1)
A
Rhy. Fig. 2
A
G♯madd♭6
1½
Fdbk.
Full
Full
F♯m7
Esus2/G♯
let ring
③4fr. ②5fr.
B
E
A
Fdbk.
(8va)
G♯madd♭6
F♯m7
Bsus4
Fdbk.
(end Rhy. Fig. 2)
w/Rhy. Fig. 1
B/E
loco
A/E
P.M.
P.M.
P.M.

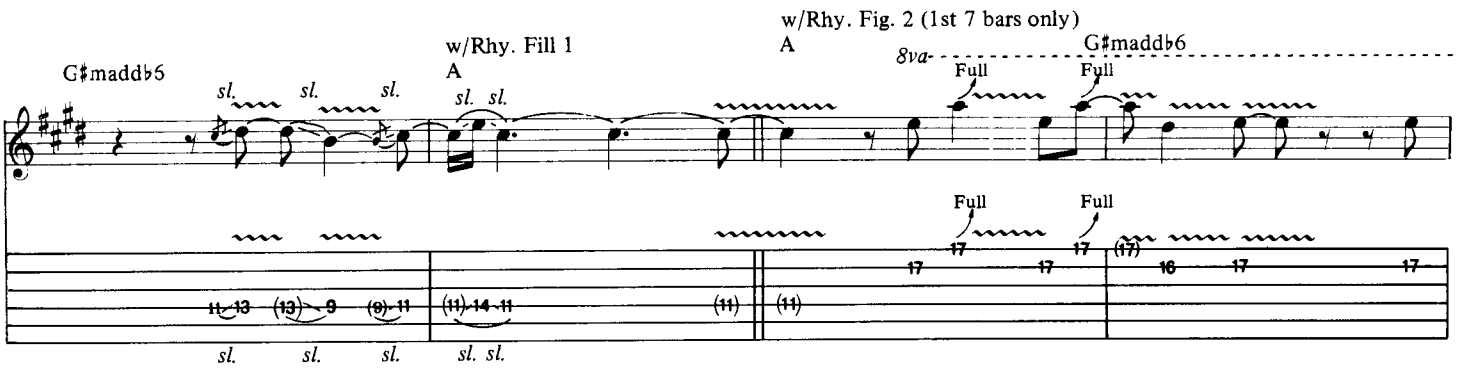

B/E
A/E
Full
P.M.
P
sl.
B/E
A/E
Full
P.M.
P
G♯maddb6
A
Full
P H
3
sl.
w/Rhy. Fig. 1
8va
G♯maddb6
F♯m7
A
Full
*L.H. movement causes open strings to sound.
Esus2/G♯
③4fr. ②5fr.
B
E
A
G♯maddb6
Fdbk.
Full

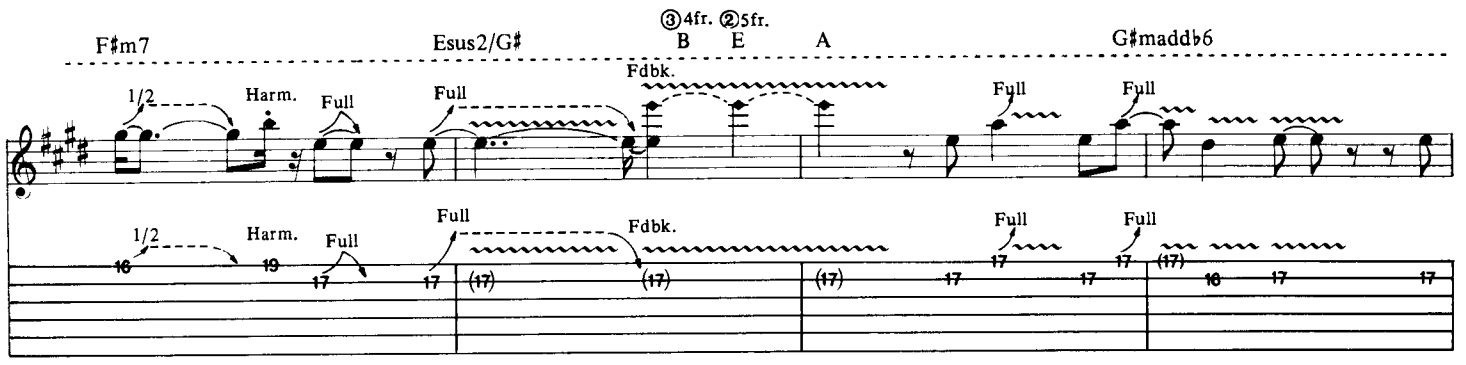

F♯m7
Bsus4
loco
Full
1/2
P
f
E5
Em/D
C6maj7
Bm7add4
Rhy. Fig. 3
(Gtr. I)
sl.
H
rake
C♯m
F♯/E
E
A
(cont. in notation)
mf
Fdbk.

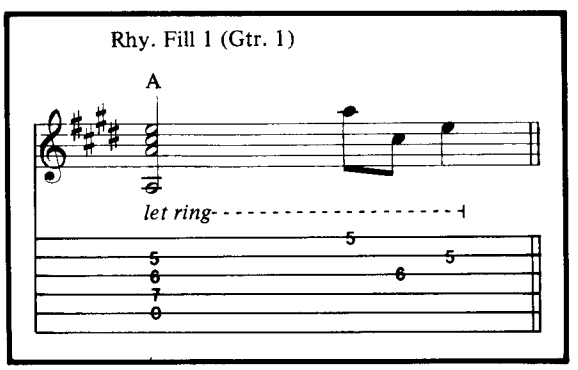

C♯m7sus4
Fdbk.
(8va)
Amaj7
C♯m7sus4
1/2
H P sl.
3
mp
Fdbk.
(14)
Gtr. I
let ring
Amaj7
sl. sl.
P.M.
C♯m7sus4
Amaj7
Esus2
H P sl.
H H
H H P P
P P
let ring

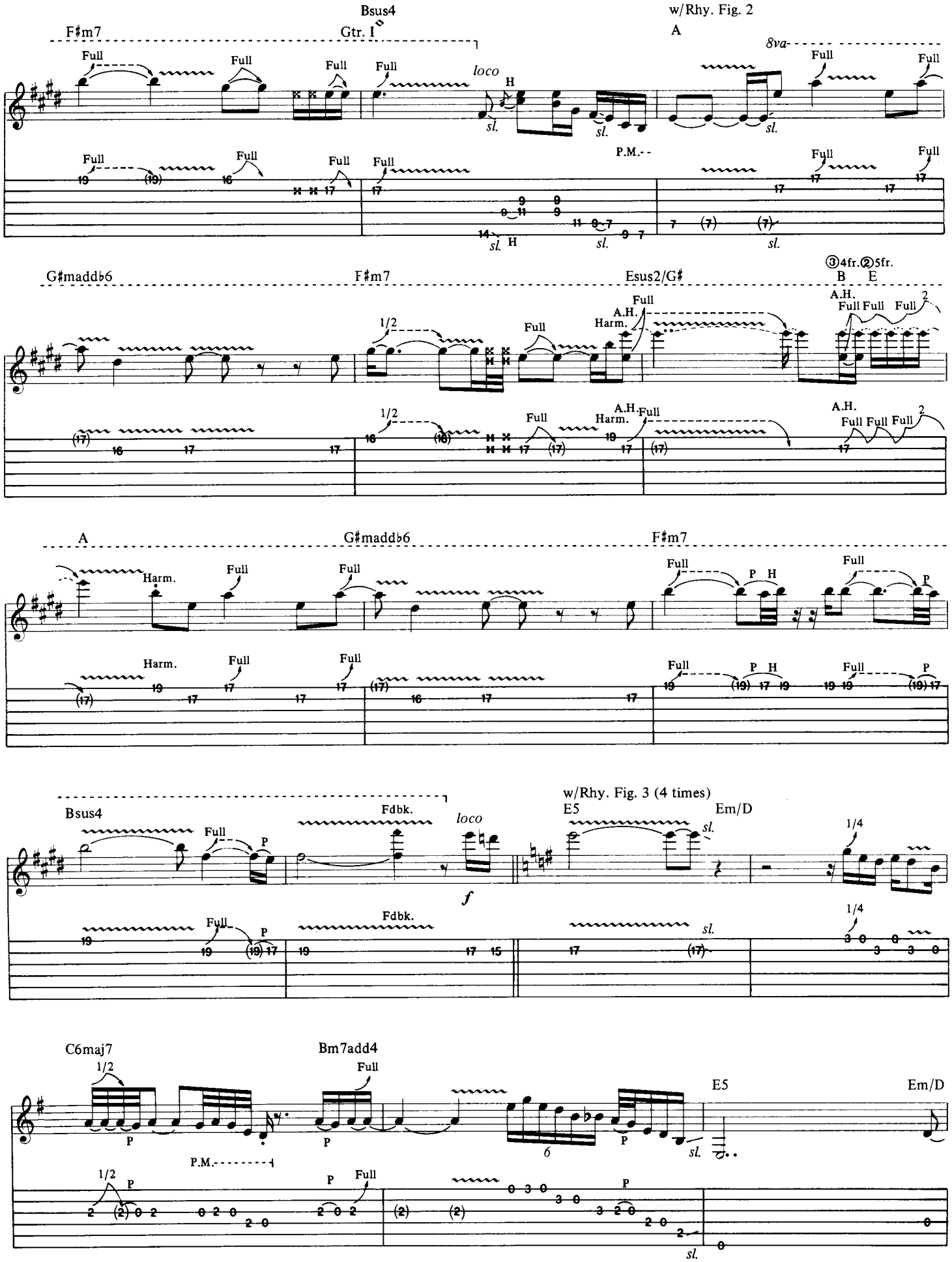

w/Rhy. Fig. 1 (1st 7 bars only)
B/E
A/E
B/E
mf
P.M.
1/2
Full Full
Full


A/E
B/E
A/E
1/2
Full Full
Full


G♯maddb5
w/Rhy. Fill 1
A
w/Rhy. Fig. 2 (1st 7 bars only)
A
8va
G♯maddb6
sl.
Full


F♯m7
Esus2/G♯
③4fr. ②5fr.
B E A
G♯maddb6
1/2
Harm.
Full
Fdbk.


Rhy. Fill 1 (Gtr. 1)
A
let ring


Bsus4
w/Rhy. Fig. 2
F♯m7
Gtr. I
A
8va
loco
H
sl.
Full
P.M.
G♯madd♭6
F♯m7
Esus2/G♯
③4fr.②5fr.
B E
A.H.
Harm.
1/2
2
A
G♯madd♭6
F♯m7
P H
P
Bsus4
Fdbk.
f
w/Rhy. Fig. 3 (4 times)
E5
Em/D
1/4
C6maj7
Bm7add4
6

C6maj7 Bm7add4 Gtr. I substitute Rhy. Fill 2

Resume Rhy. Fig. 3

E5 Em/D C6maj7 Bm7add4

*3rd string is not picked. Pull-off causes both 2nd and 3rd stgs. to sound.

**Vibrato causes 3rd stg. to sound.

*Bend causes 2nd string to sound.

E5 Em/D

*L.H. movement causes open string to sound.

**Vibrato causes 2nd string to sound.

C6maj7 Bm7add4 w/Rhy. Fill 3 Em

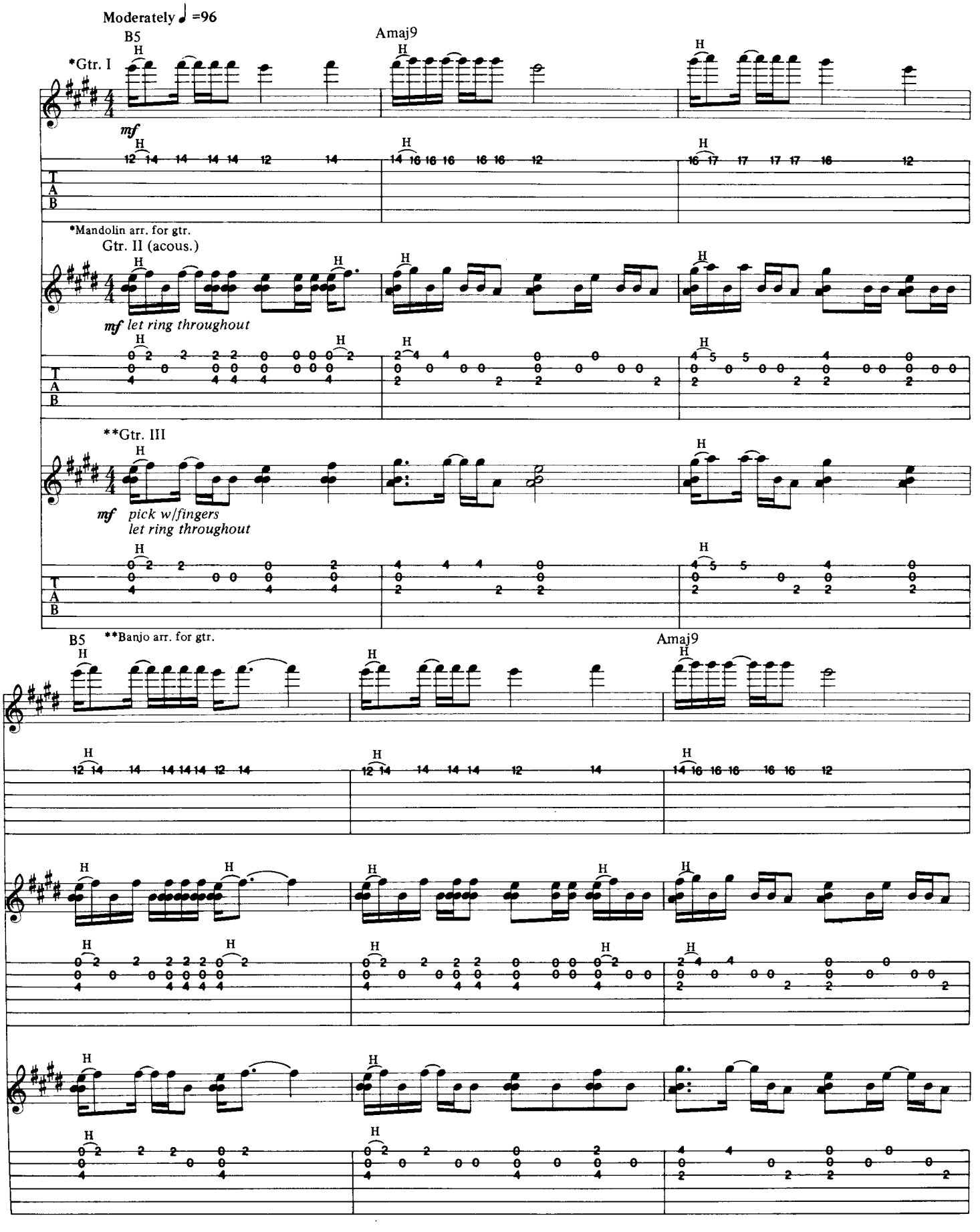
Rhy. Fill 2 (Gtr. I)

Bm7add4

Rhy. Fill 3 (Gtr. I)

Rubina's Blue Sky Happiness

Music by Joe Satriani



B5

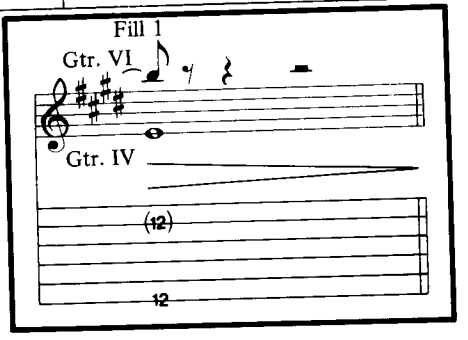
2nd time w/Fill 1

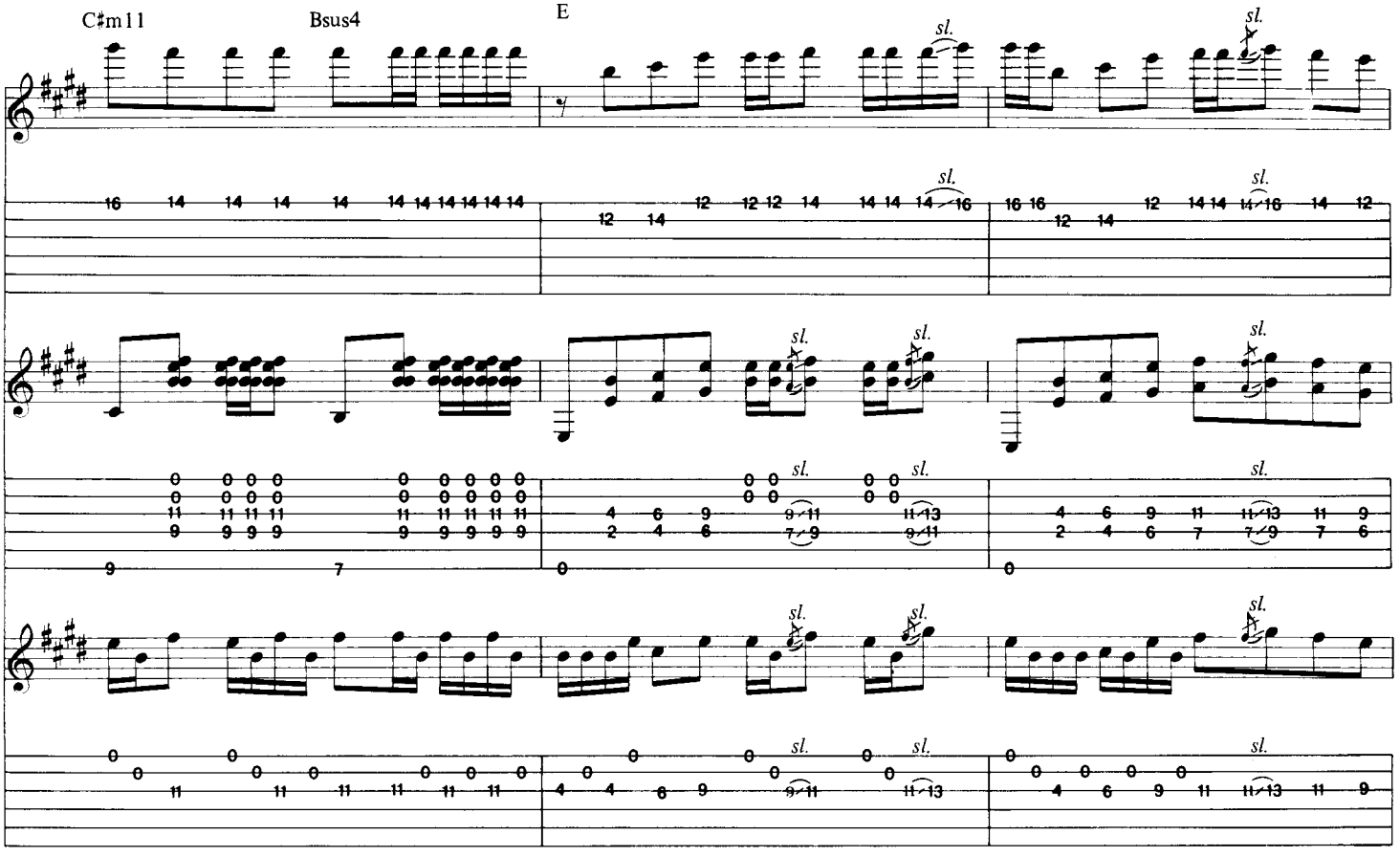
E

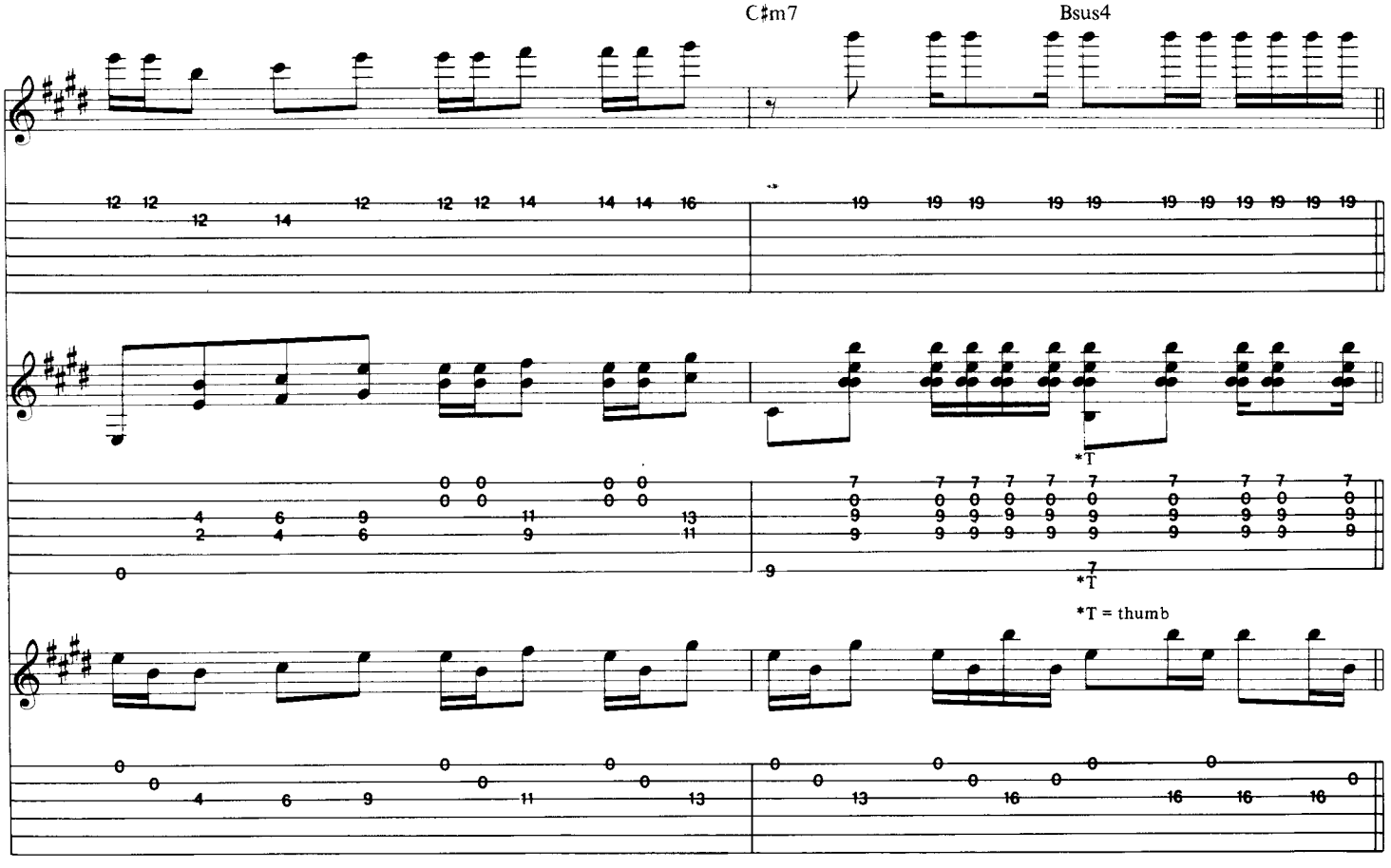
Fill 1

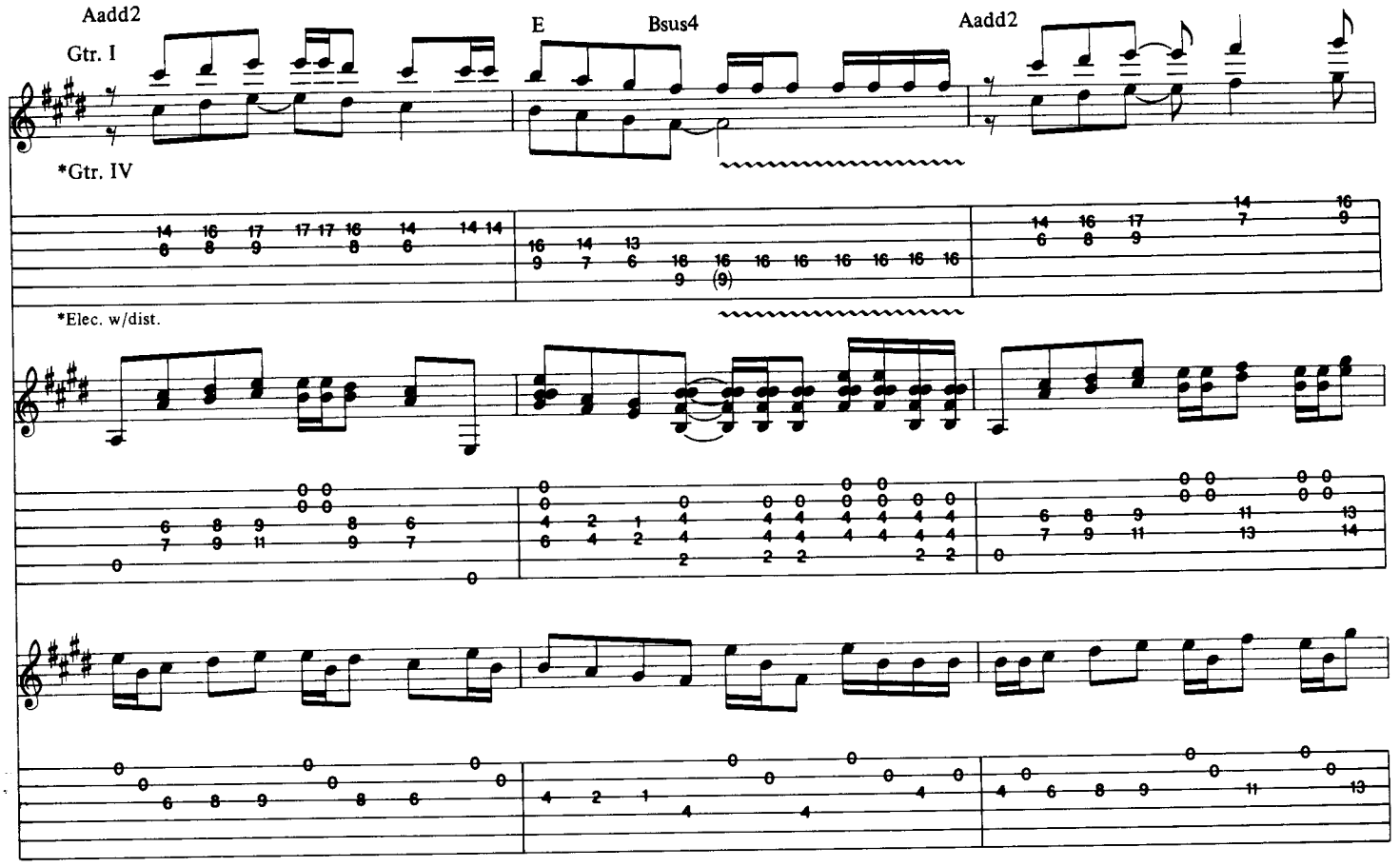
Gtr. VI

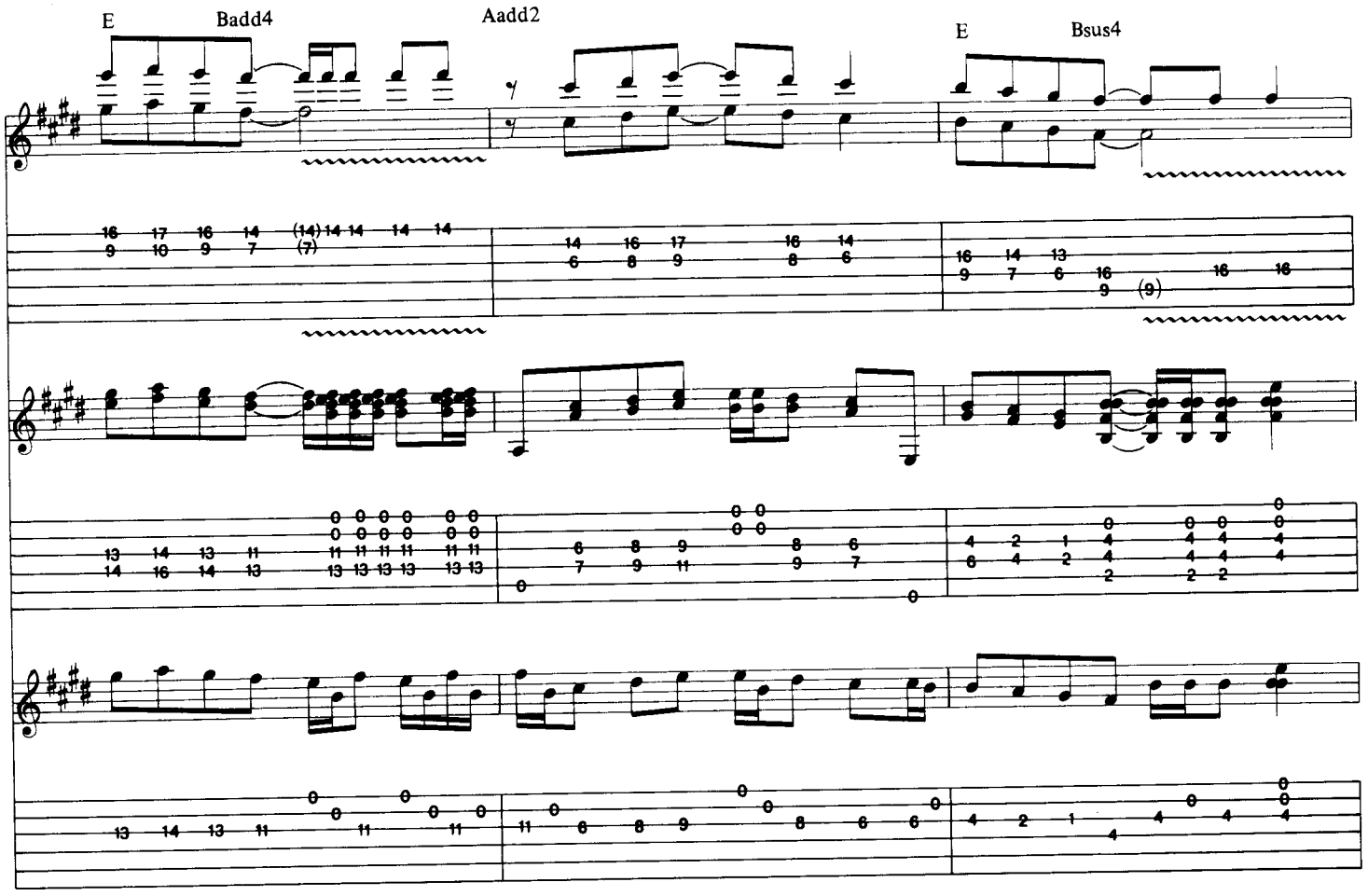
Gtr. IV

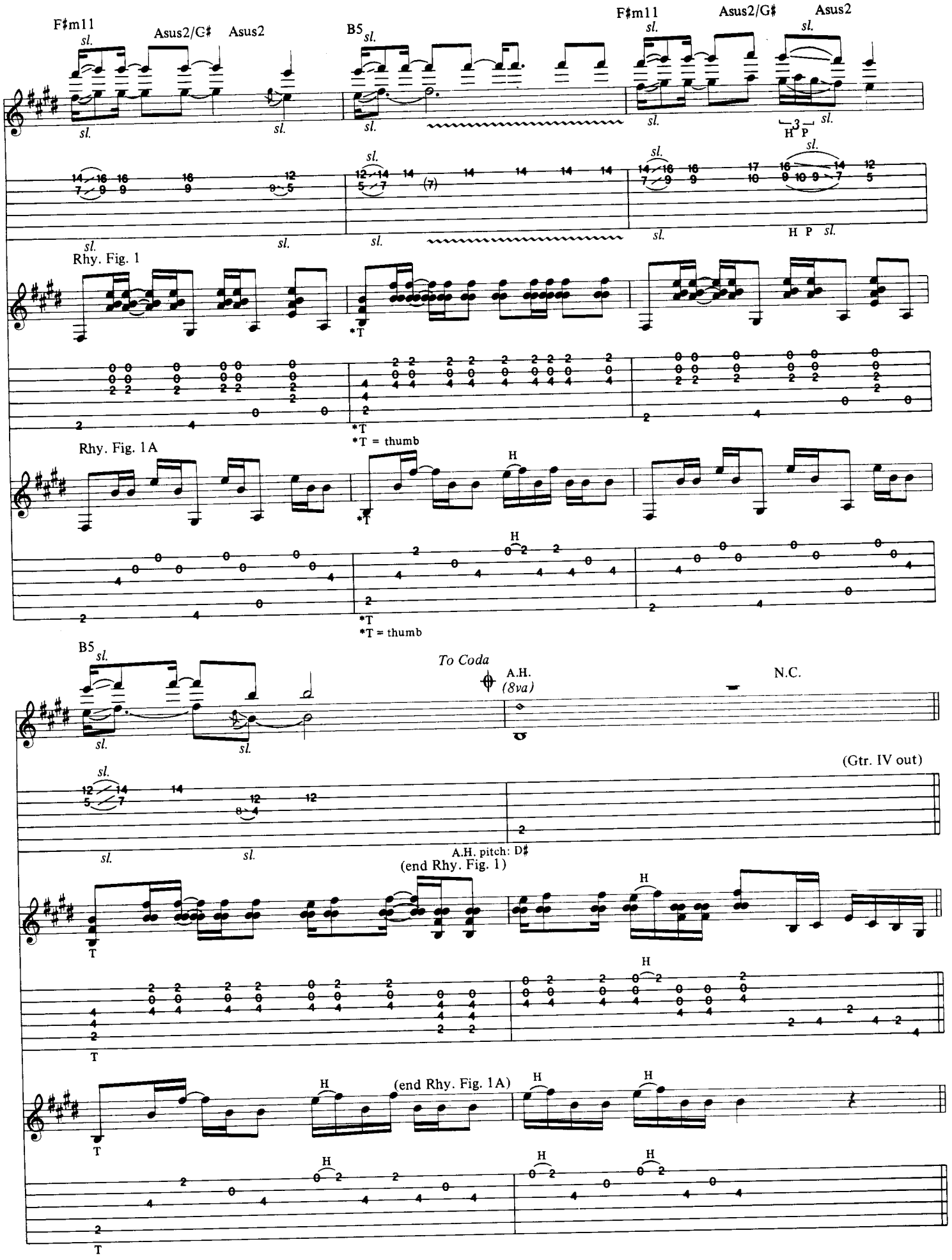


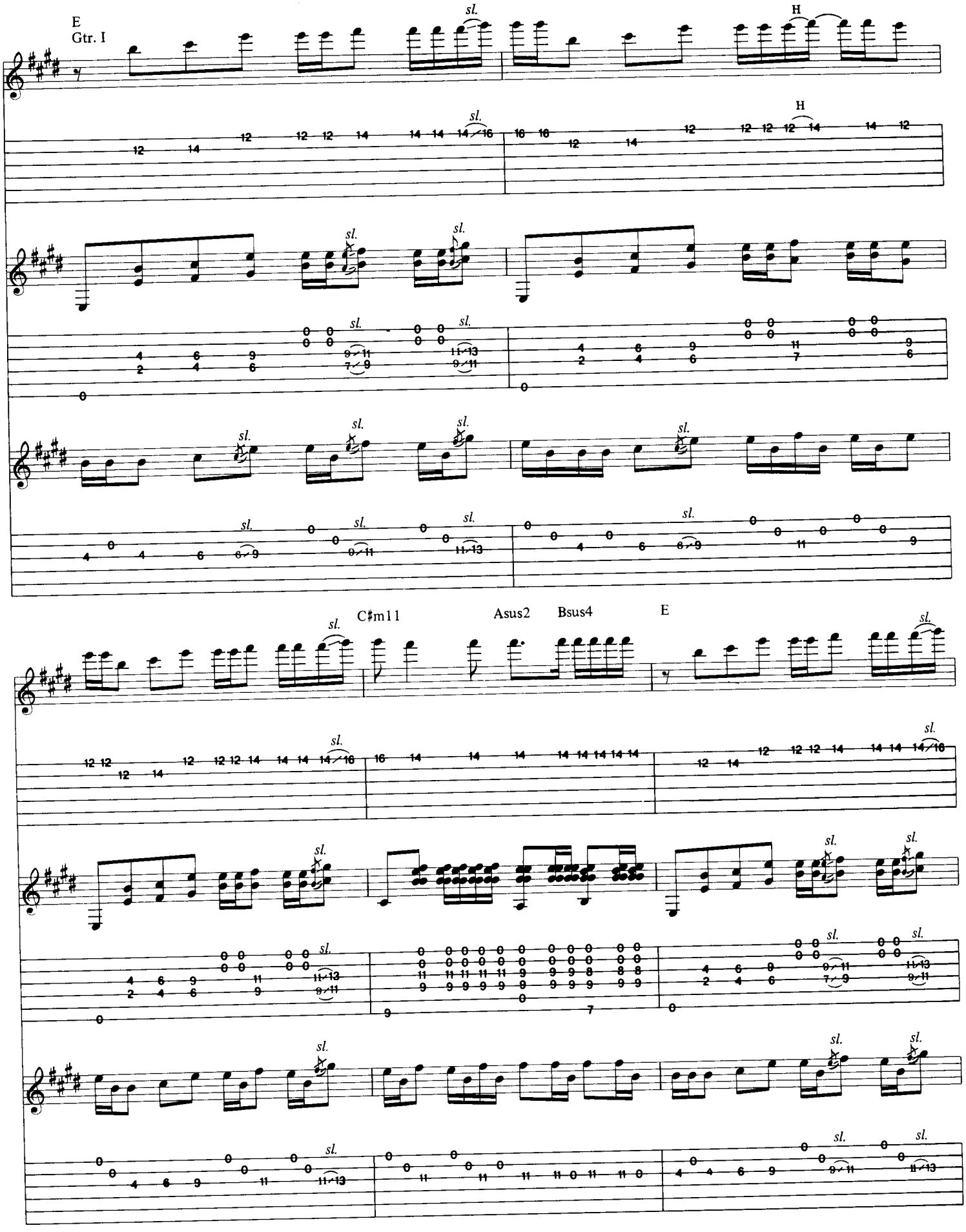

C♯m11
Bsus4
E
sl.

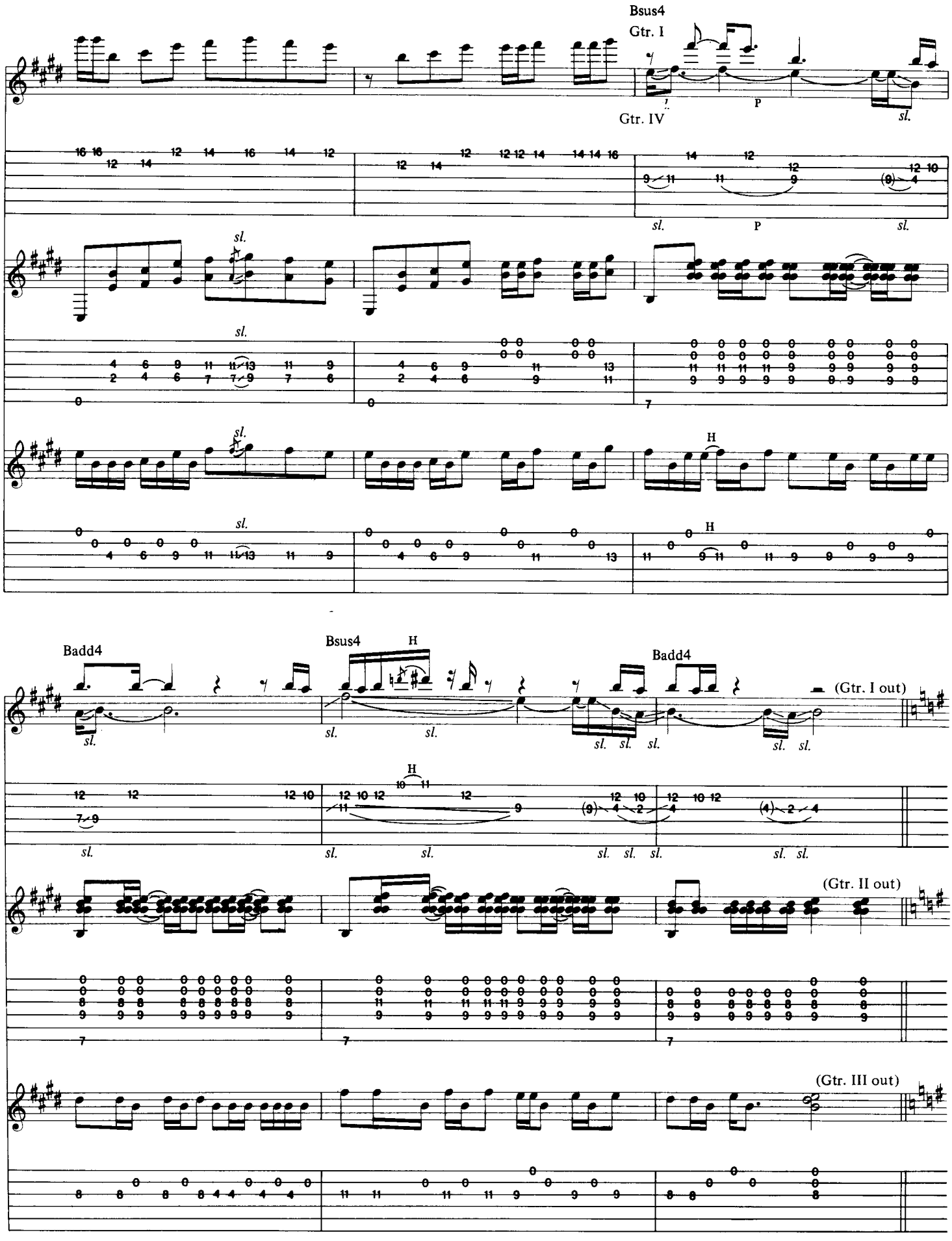

C♯m7
Bsus4
*T
*T = thumb

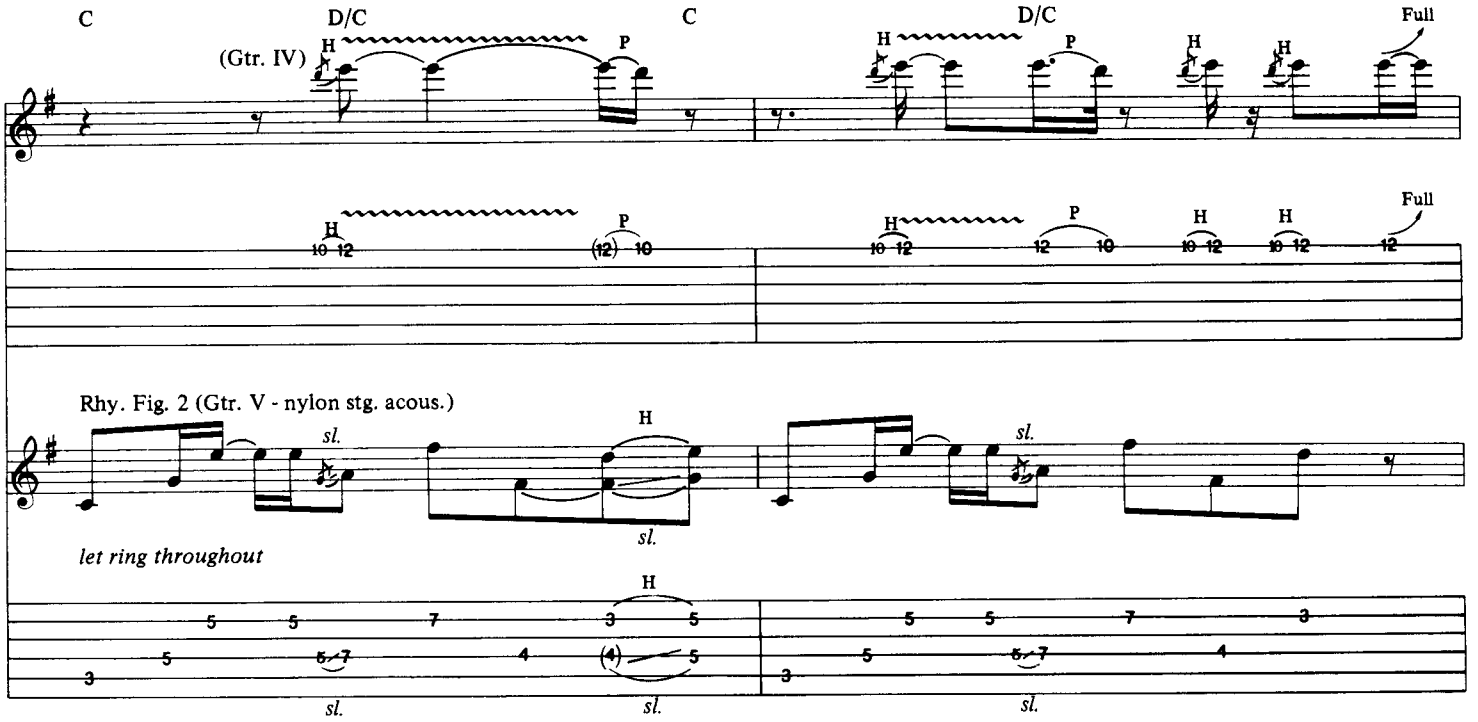

Aadd2
Gtr. I
E
Bsus4
Aadd2
*Gtr. IV
*Elec. w/dist.

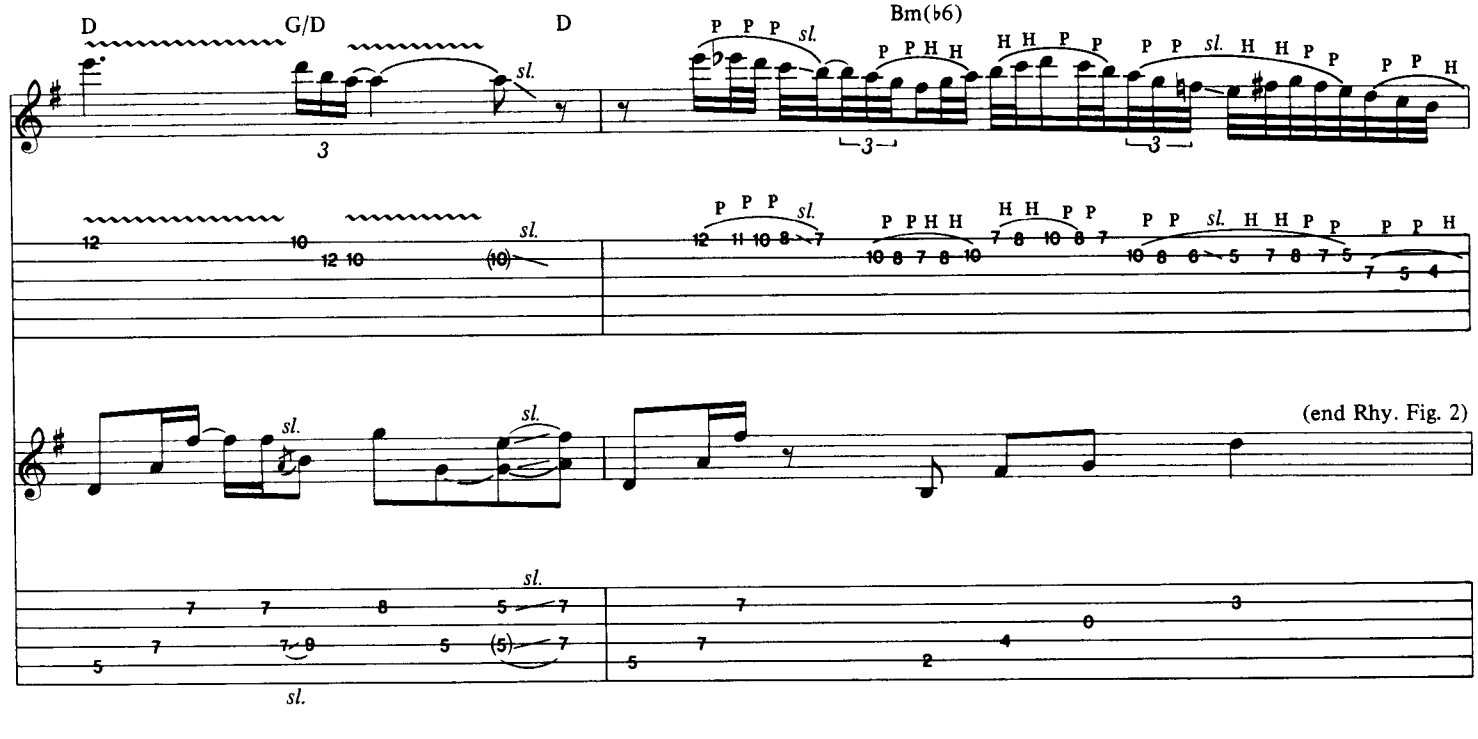

E
Badd4
Aadd2
E
Bsus4

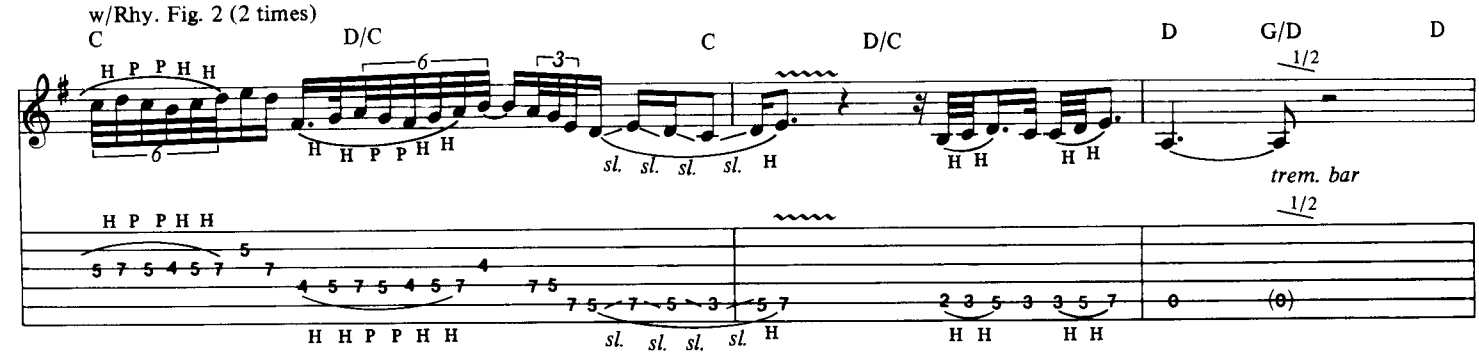

F♯m11
Asus2/C♯
Asus2
B5
F♯m11
Asus2/G♯
Asus2
sl.
Rhy. Fig. 1
*T
*T = thumb
Rhy. Fig. 1A
H
To Coda
A.H.
(8va)
N.C.
(Gtr. IV out)
A.H. pitch: D♯
(end Rhy. Fig. 1)
(end Rhy. Fig. 1A)
T

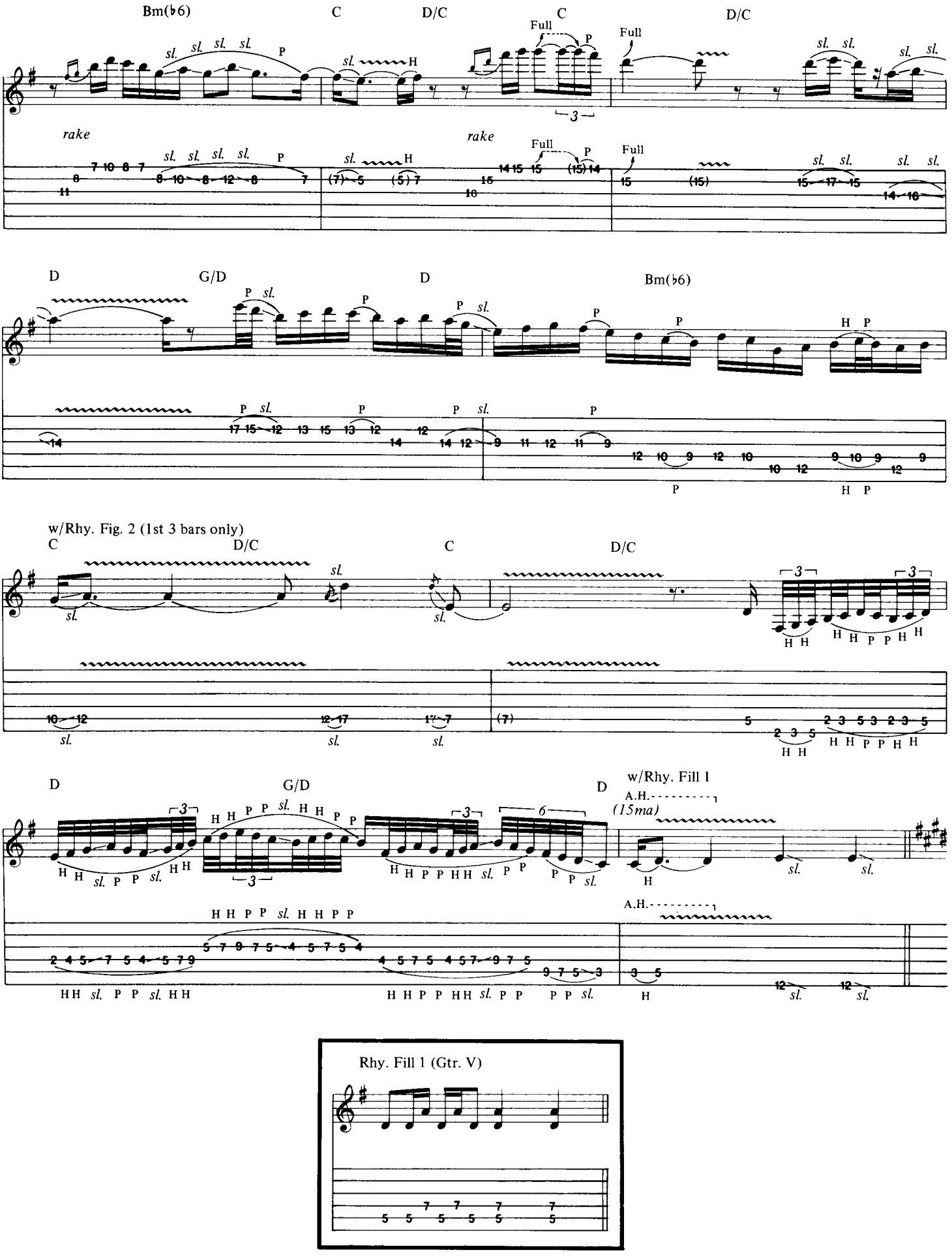

E
Gtr. I
sl.
H
C♯m11
Asus2
Bsus4
E

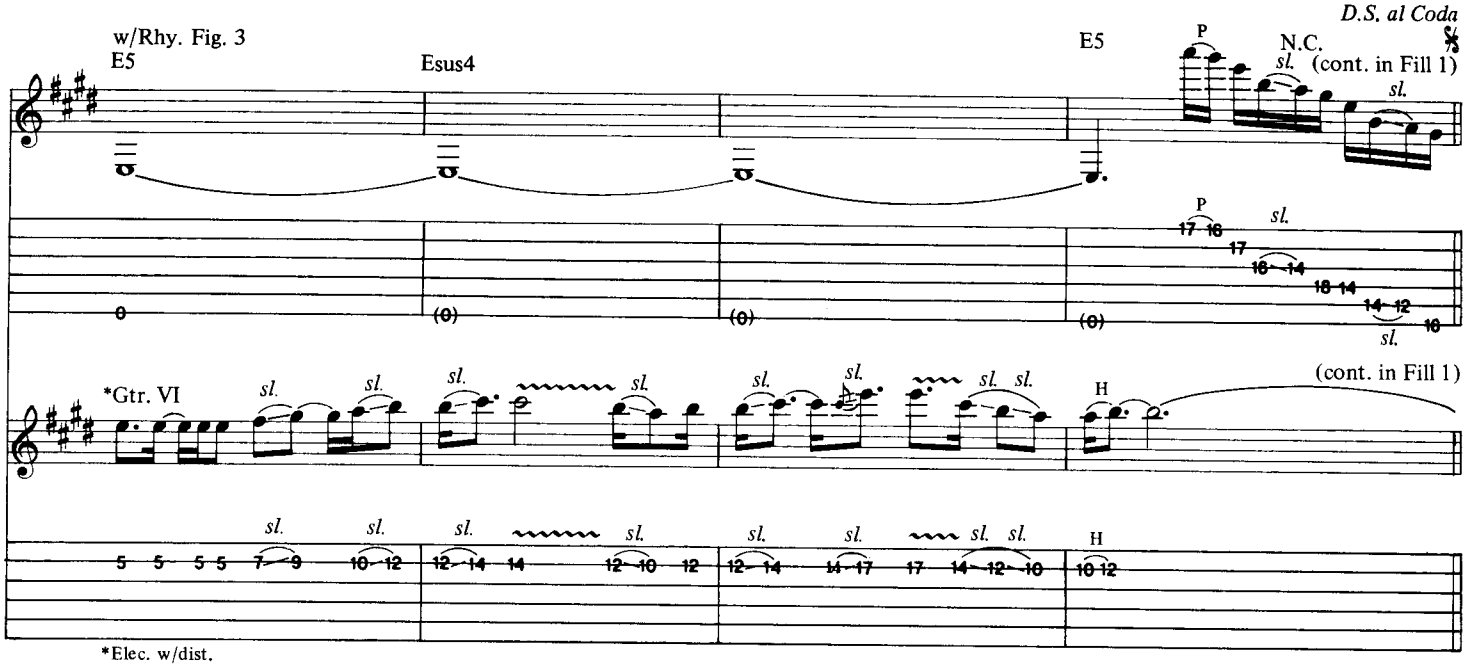

Bsus4
Gtr. I
Gtr. IV
P
sl.
H
Badd4
Bsus4
Badd4
(Gtr. I out)
(Gtr. II out)
(Gtr. III out)

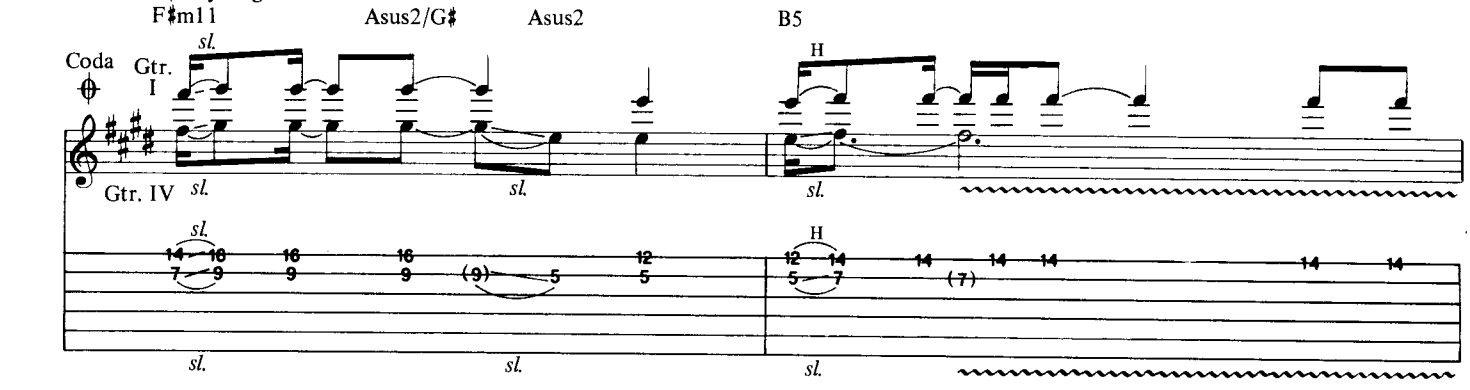

C
D/C
C
D/C
Full
(Gtr. IV)
Full
Rhy. Fig. 2 (Gtr. V - nylon stg. acous.)
let ring throughout

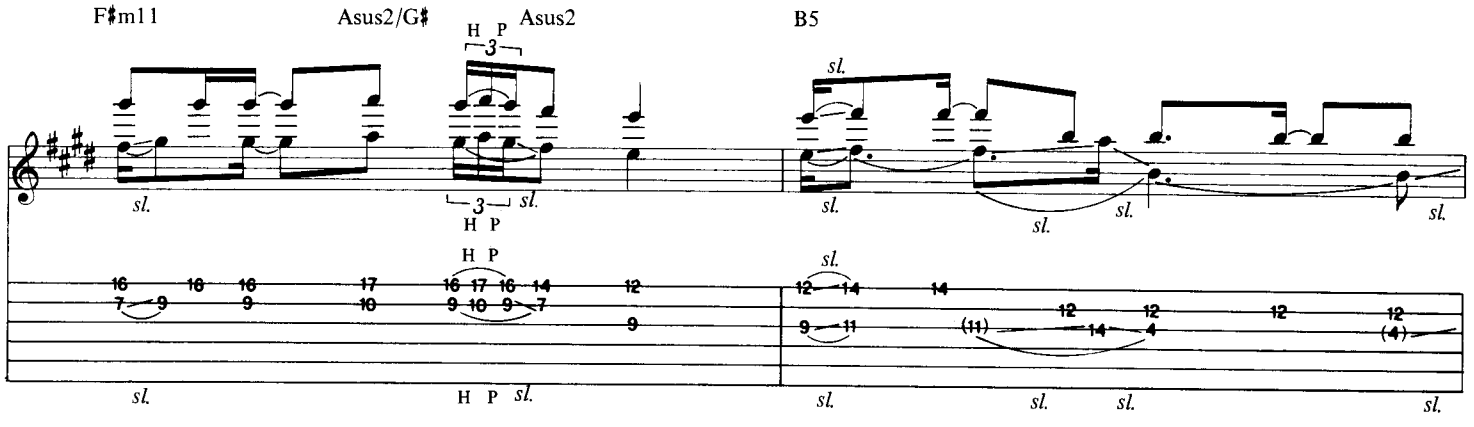

D
G/D
D
Bm(♭6)
(end Rhy. Fig. 2)

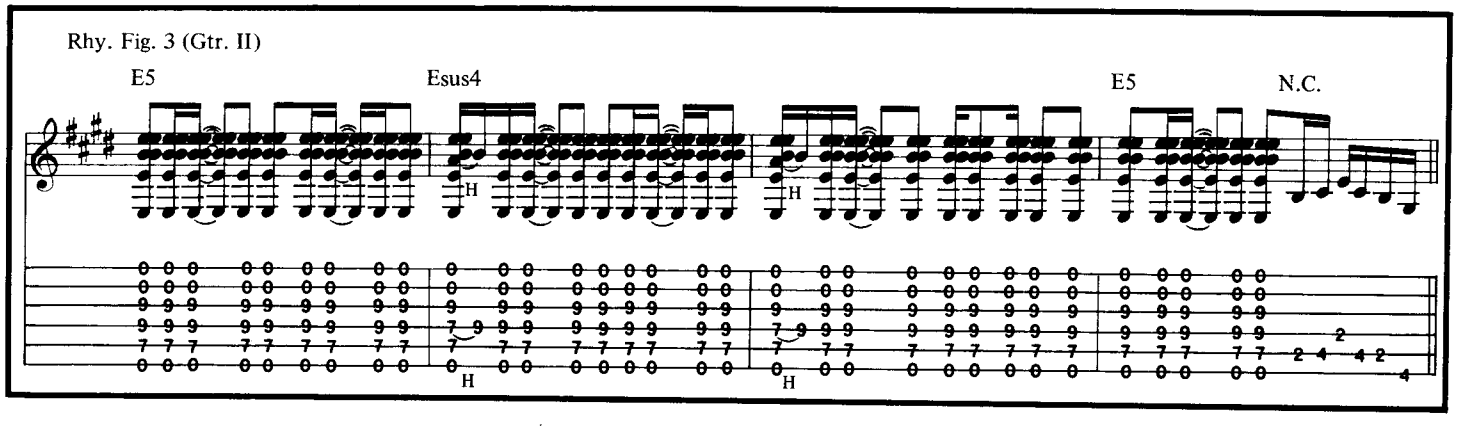

w/Rhy. Fig. 2 (2 times)
C
D/C
C
D/C
D
G/D
D
trem. bar


Bm(♭6)
C
D/C
C
D/C
Full
rake
D
G/D
D
Bm(♭6)
w/Rhy. Fig. 2 (1st 3 bars only)
C
D/C
C
D/C
D
G/D
D
w/Rhy. Fill 1
A.H.
(15ma)
Rhy. Fill 1 (Gtr. V)


D.S. al Coda
w/Rhy. Fig. 3
E5
Esus4
E5
P
N.C.
sl.
(cont. in Fill 1)
*Gtr. VI
H
(cont. in Fill 1)
*Elec. w/dist.


w/Rhy. Figs. 1 & 1A
F♯m11
Asus2/G♯
Asus2
B5
Coda
Gtr. I
Gtr. IV
H
sl.


F♯m11
Asus2/G♯
Asus2
B5
H P
3
sl.


Rhy. Fig. 3 (Gtr. II)
E5
Esus4
E5
N.C.
H

w/Rhy. Fill 2
*A.H.
(8va)

Esus2
Rhy. Fig. 4 (Gtr. I)

(8va)
*A.H.

A.H. pitch: D♯
*Refers to Gtr. IV only.

Gtr. II

Rhy. Fig. 4A (Gtrs. II & III)

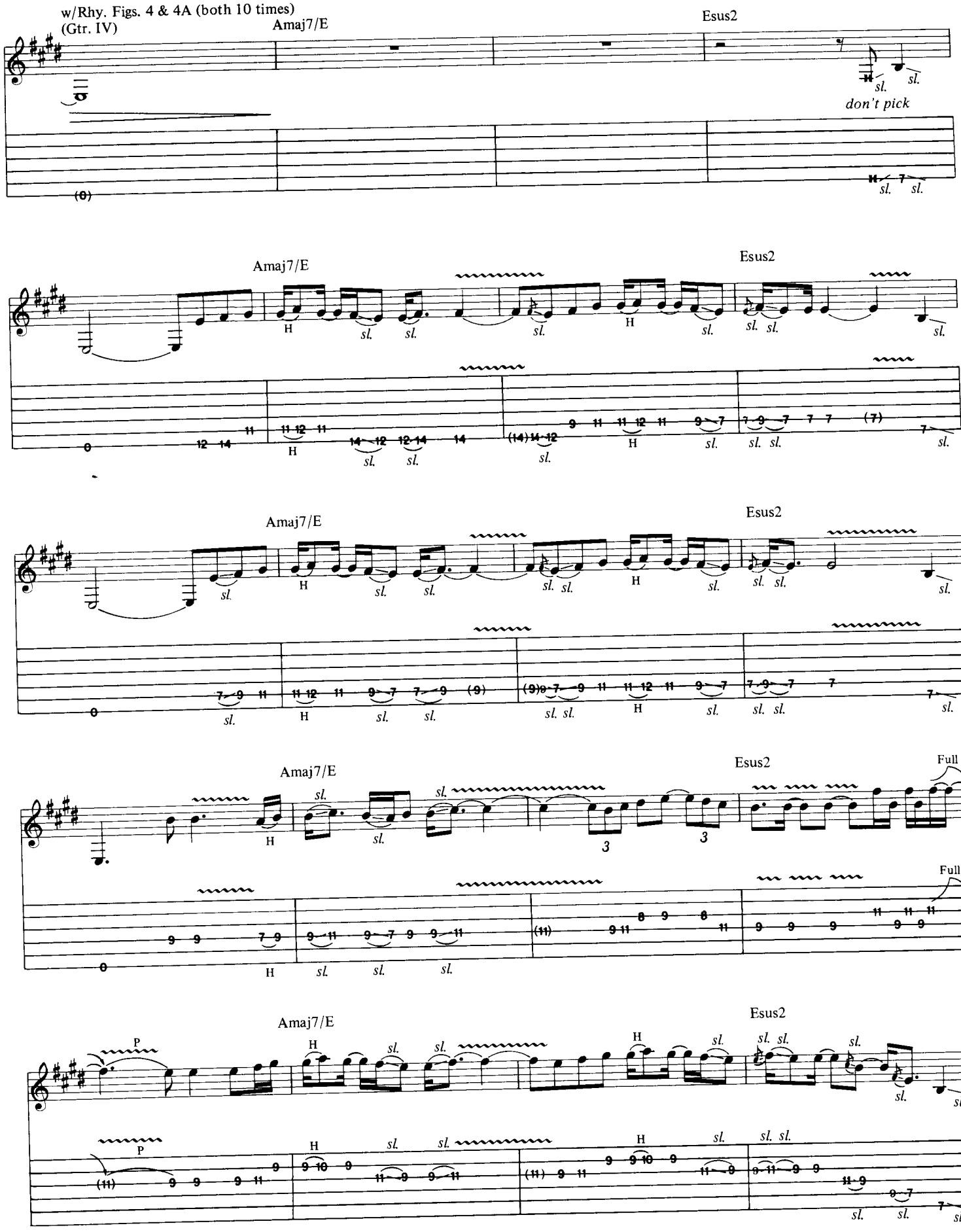
Amaj7/E

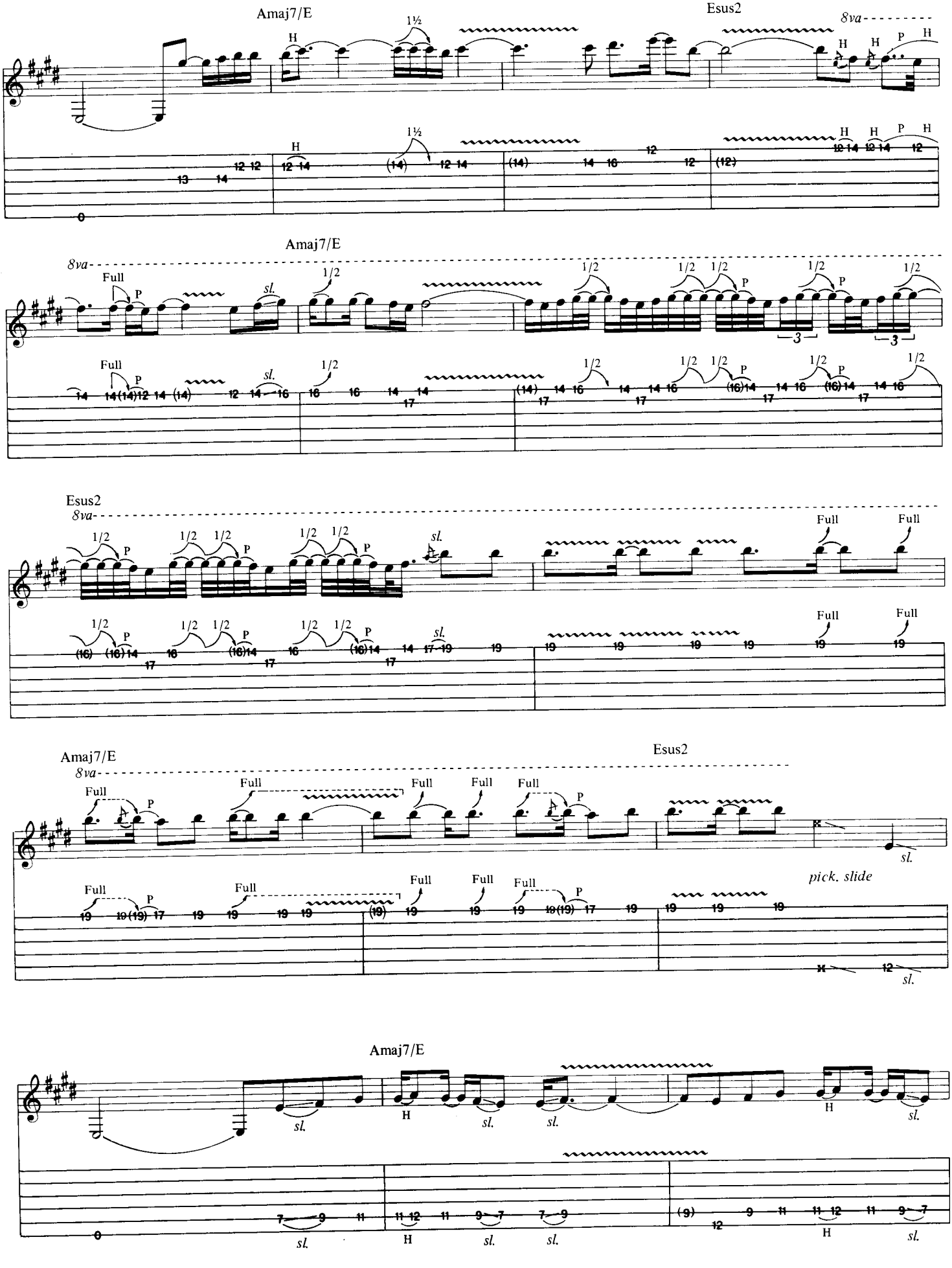
Esus2

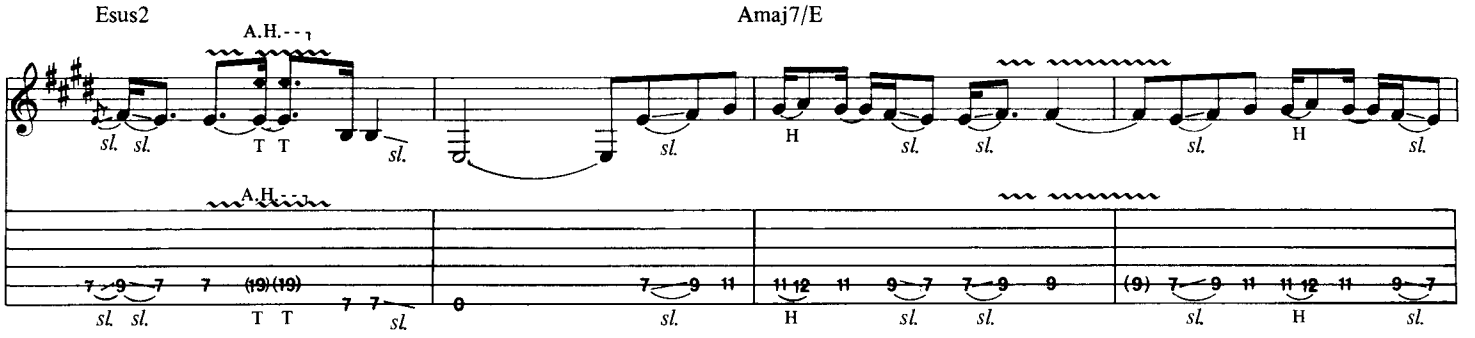
(end Rhy. Fig. 4)

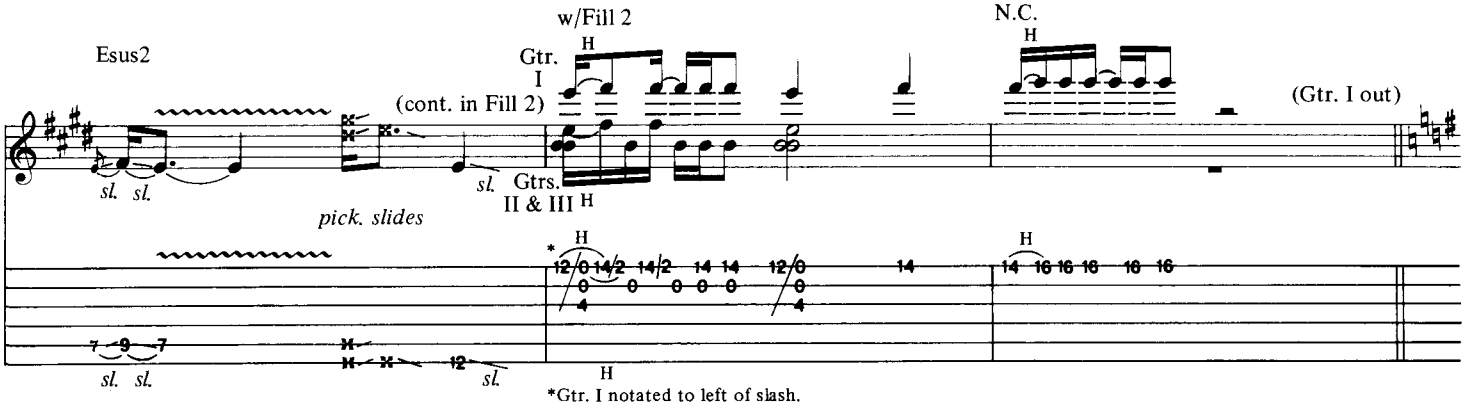
(end Rhy. Fig. 4A)

Rhy. Fill 2 (Gtr. III)

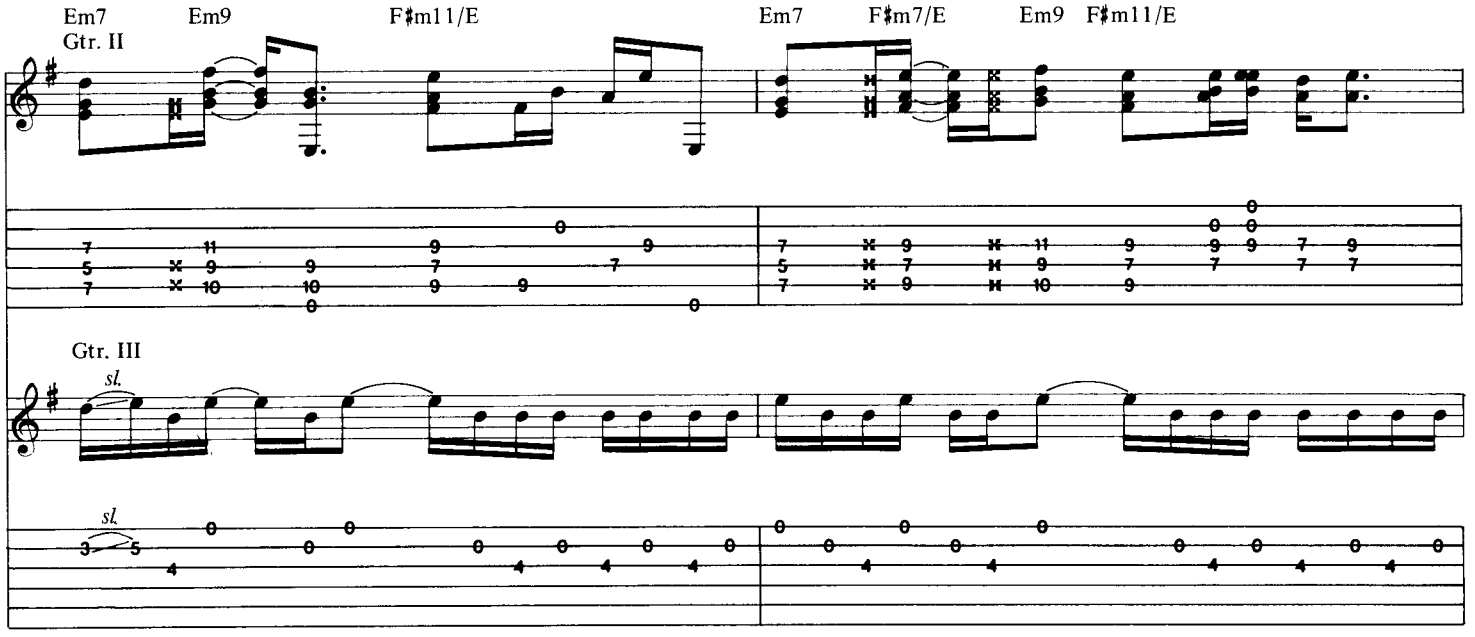

w/Rhy. Figs. 4 & 4A (both 10 times)
(Gtr. IV)
Amaj7/E
Esus2
don't pick
Amaj7/E
Esus2
Amaj7/E
Esus2
Amaj7/E
Esus2
Full
Full
Amaj7/E
Esus2

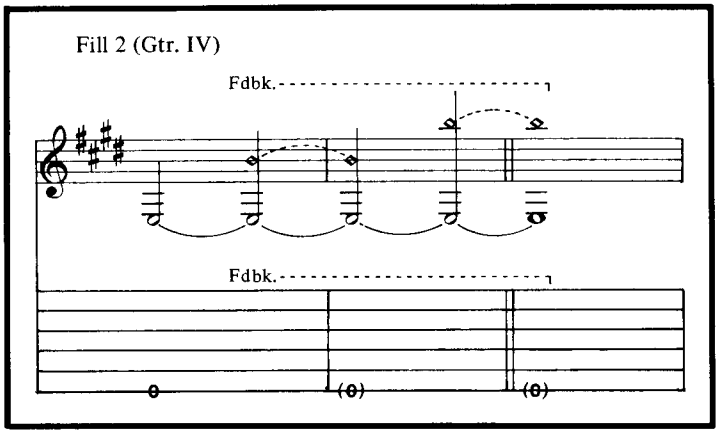

Amaj7/E
Esus2
8va
Amaj7/E
8va
Esus2
8va
Amaj7/E
8va
Esus2
pick. slide
Amaj7/E

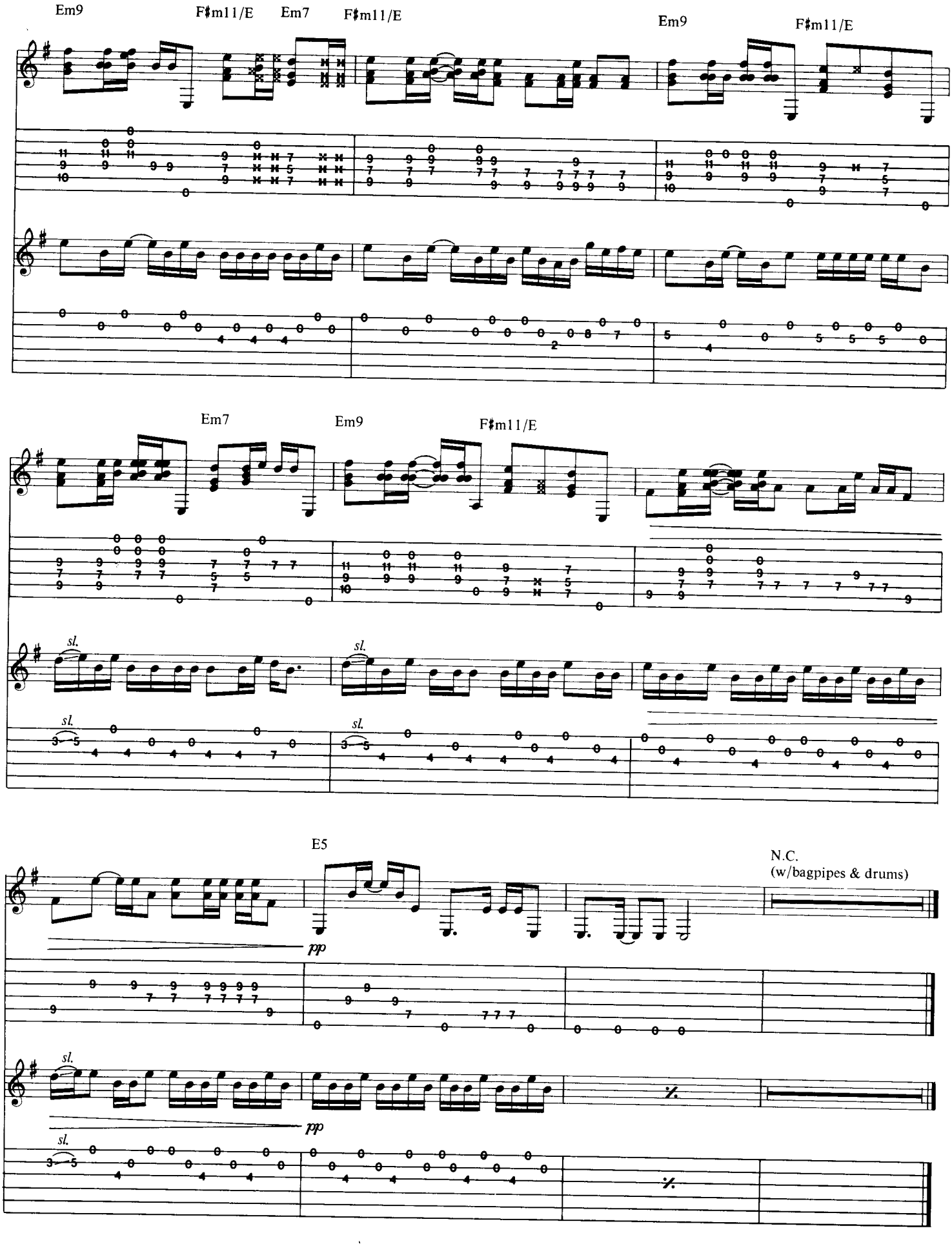




*Gtr. I notated to left of slash.

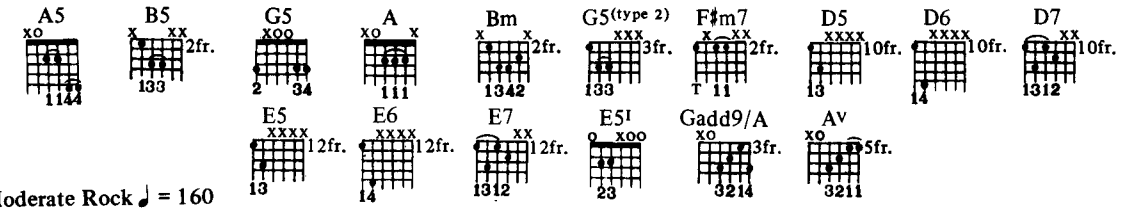





Em9
F♯m11/E
Em7
F♯m11/E
Em9
F♯m11/E
Em7
Em9
F♯m11/E
sl.
sl.
sl.
sl.
E5
N.C.
(w/bagpipes & drums)
pp
sl.
pp
sl.

Summer Song

Music by Joe Satriani



Moderate Rock ♩ = 160

Intro

*Gtr. I

A5 Rhy. Fig. 1 D/A A5

mf

P.M.

*Doubled by another gtr.

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (2 times)

Riff A

Gtr. II

Harm. (8va)

mf

(w/echo repeats)

D/A A5

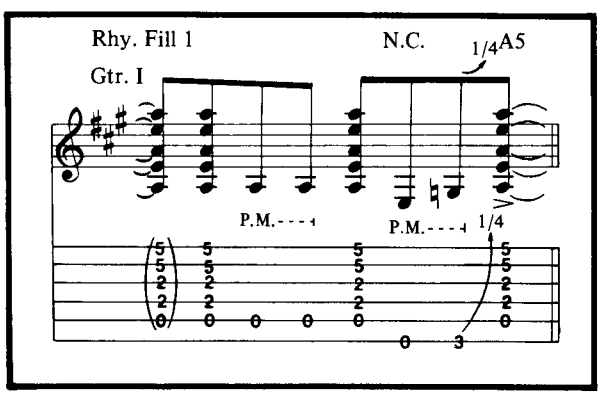
sim.

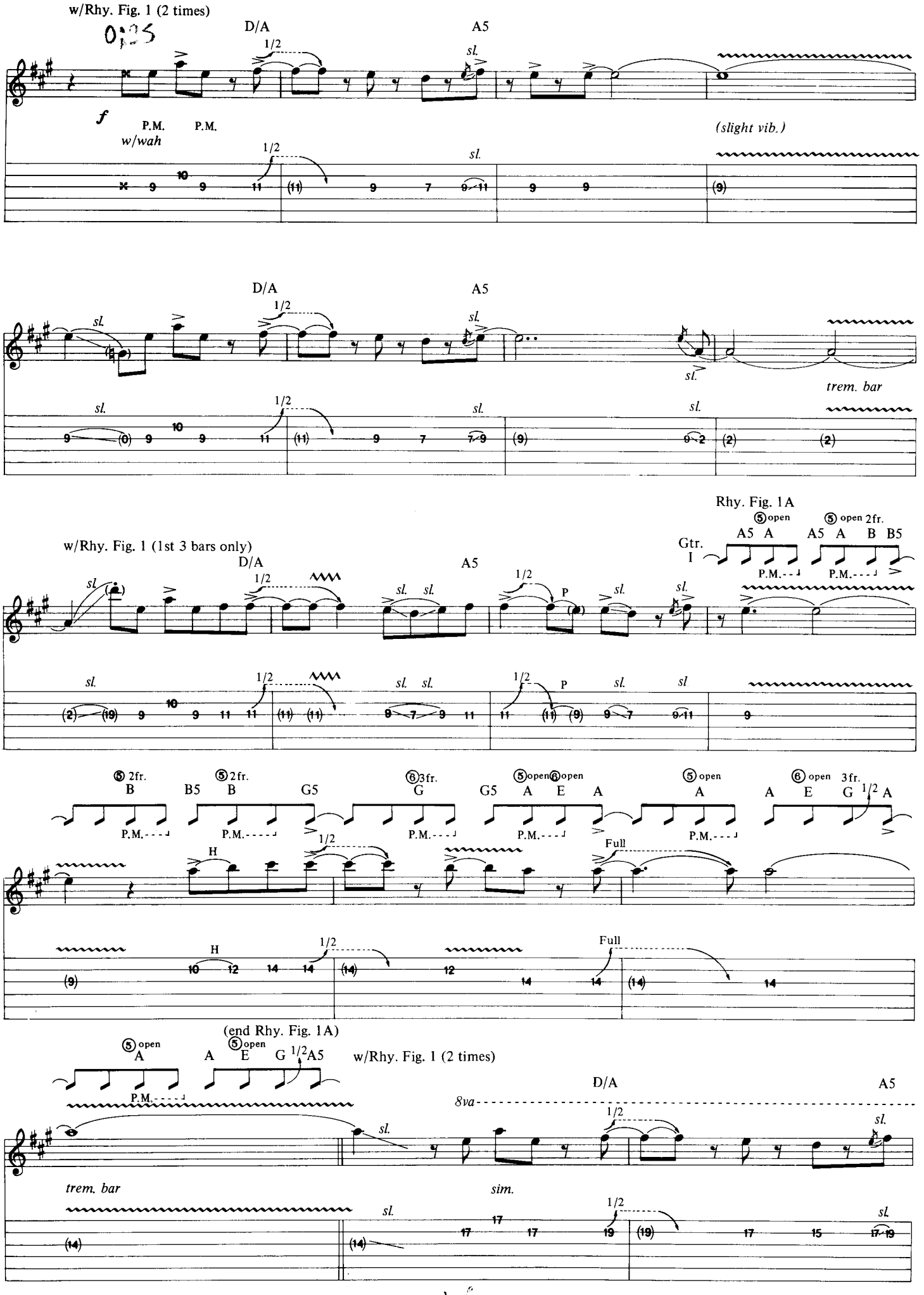
w/Rhy. Fig. 1 (1st 3 bars only)

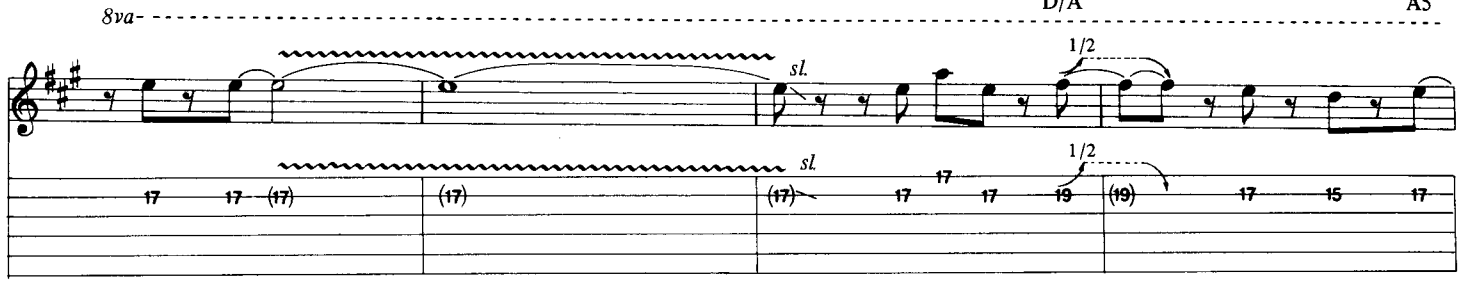
D/A A5

w/Rhy. Fill 1

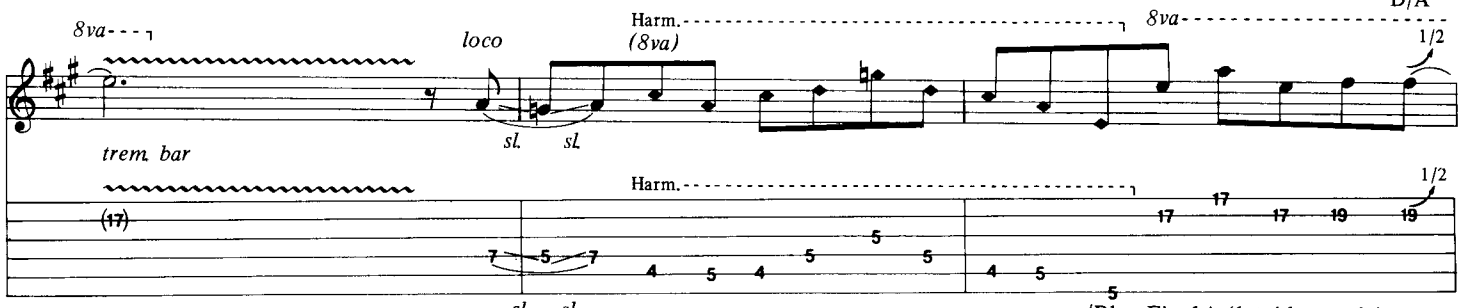
N.C. A5



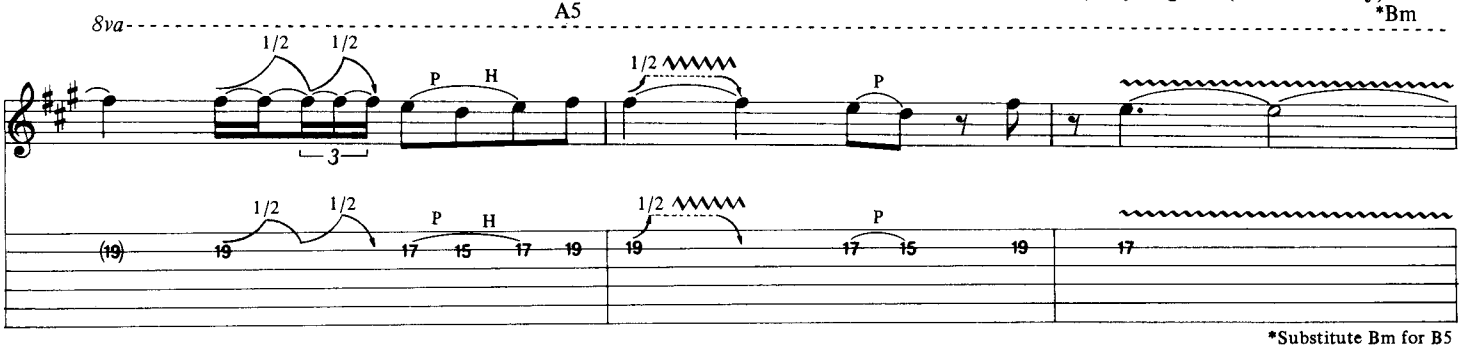

w/Rhy. Fig. 1 (2 times)
D/A
A5
1/2
sl.
f
P.M.
w/wah
(slight vib.)
trem. bar
w/Rhy. Fig. 1 (1st 3 bars only)
Rhy. Fig. 1A
Gtr. I
⑤open
⑤open 2fr.
A5 A A5 A B B5
P.M.
P
⑤ 2fr.
B B5 B G5
⑥3fr.
G G5 A E A
⑤open ⑥open
⑤ open
A A E G 1/2 A
⑥ open 3fr.
H
Full
(end Rhy. Fig. 1A)
⑤ open
A A E G 1/2 A5
w/Rhy. Fig. 1 (2 times)
8va
sim.



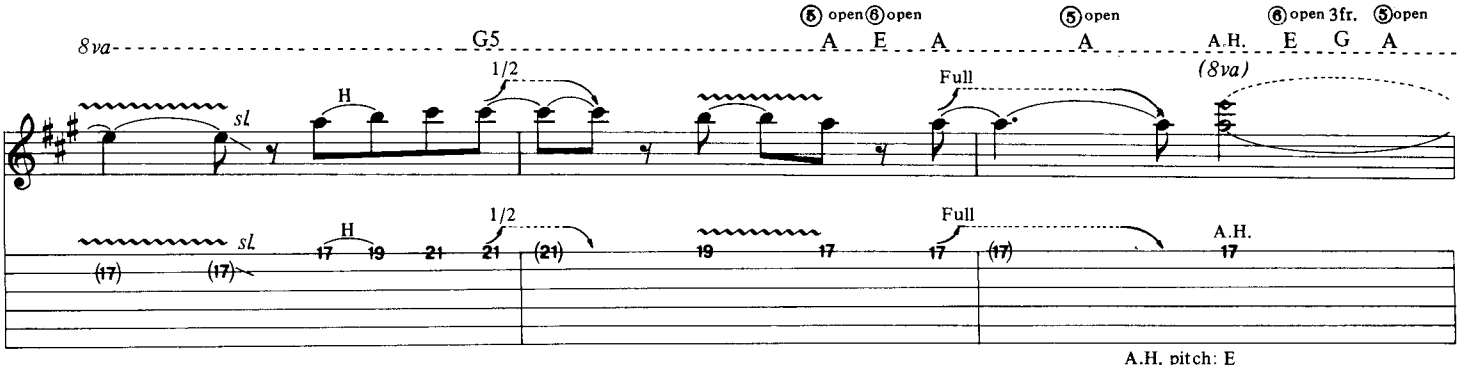
w/Rhy. Fig. 1 (1st 3 bars only)



w/Rhy. Fig. 1A (1st 4 bars only)

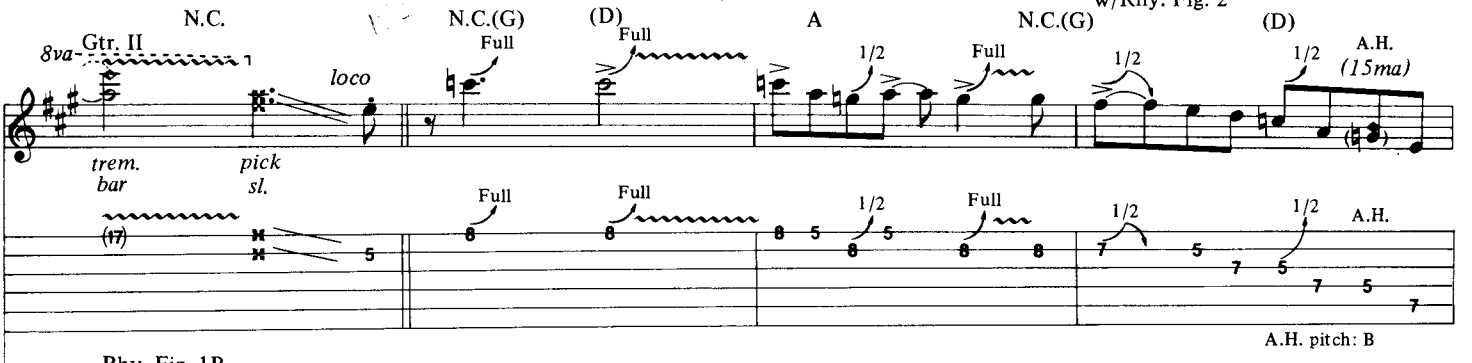


*Substitute Bm for B5

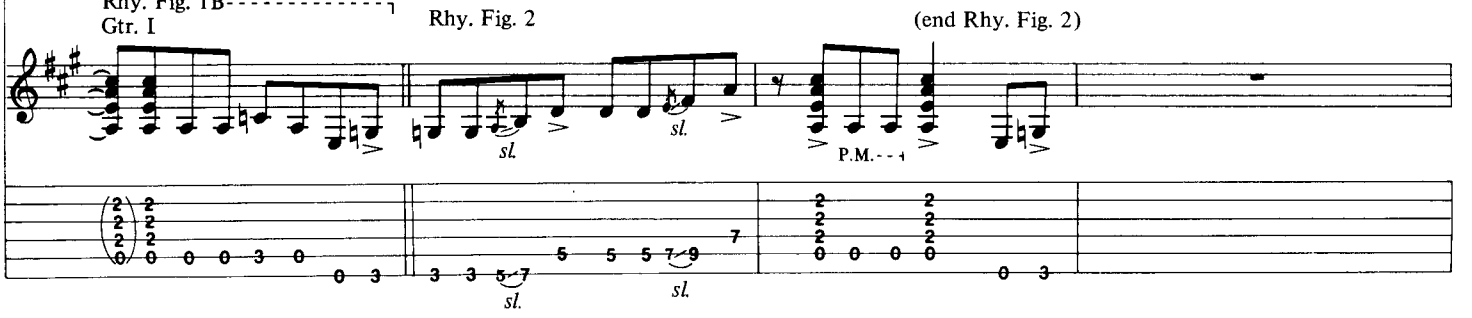


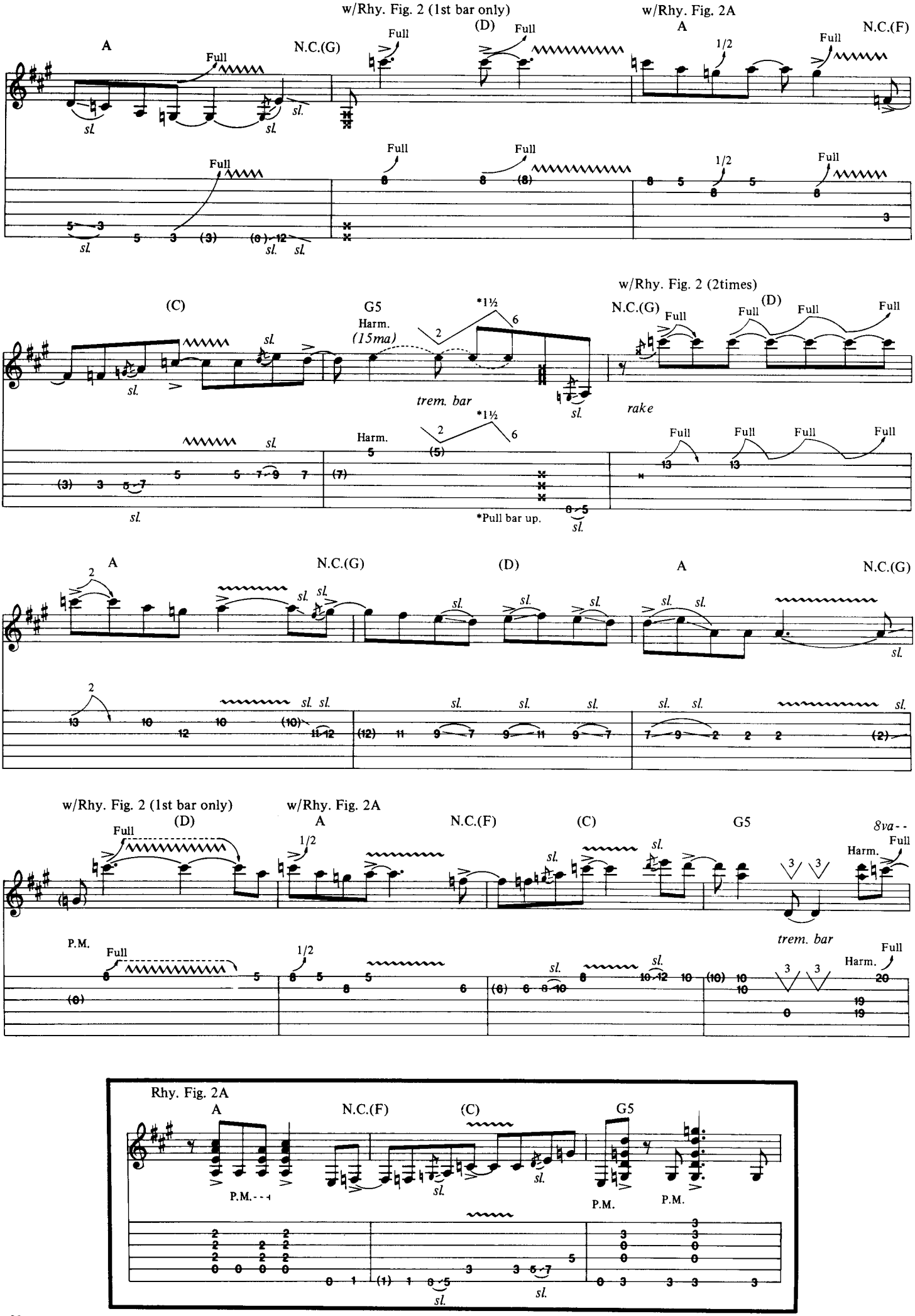
A.H. pitch: E

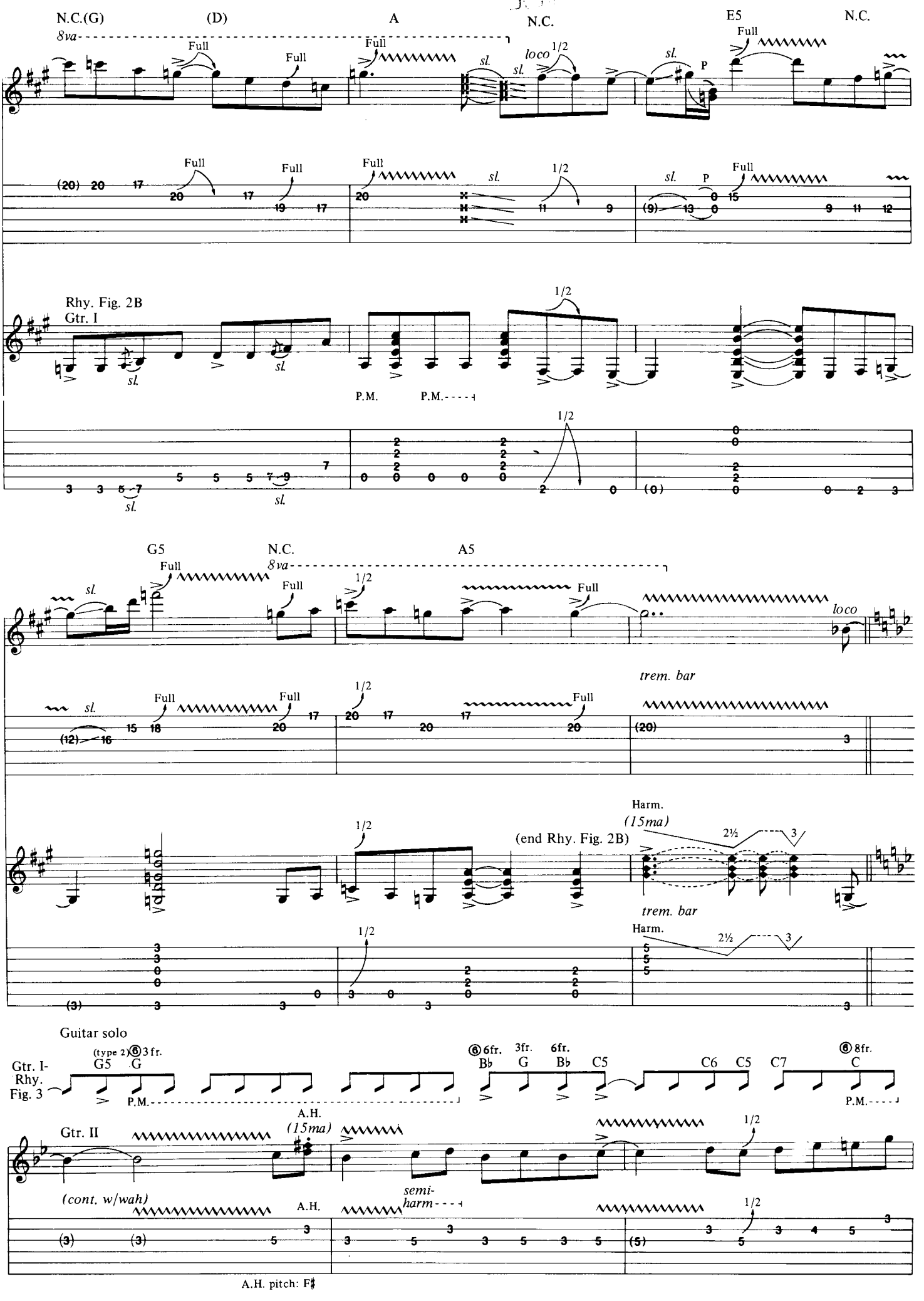
w/Rhy. Fig. 2



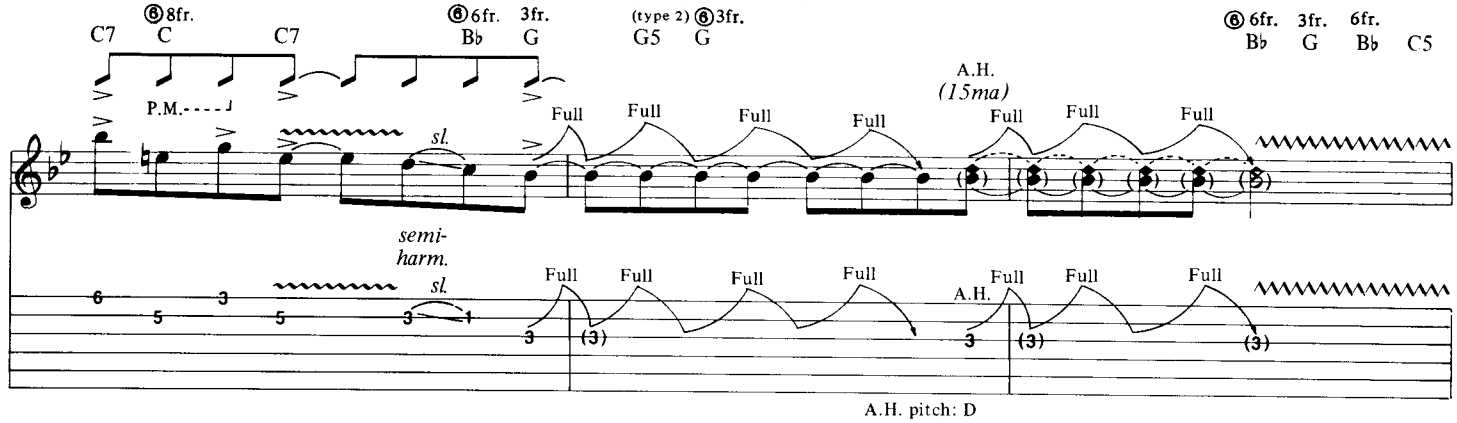
A.H. pitch: B

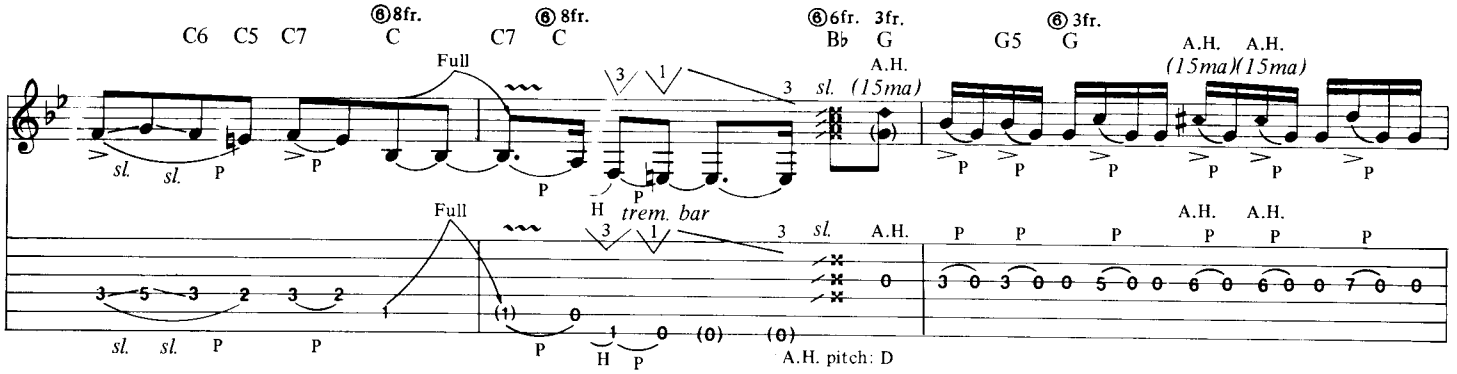


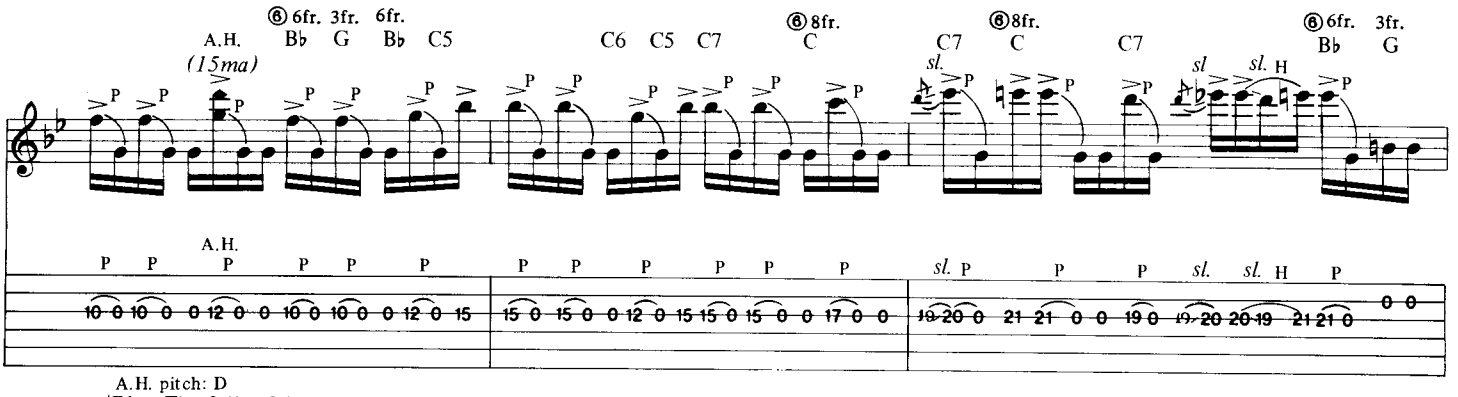

w/Rhy. Fig. 2 (1st bar only)
w/Rhy. Fig. 2A
A
N.C.(G)
(D)
N.C.(F)
Full
1/2
sl.
(C)
G5
Harm.
(15ma)
*1½
trem. bar
rake
w/Rhy. Fig. 2 (2times)
*Pull bar up.
P.M.
8va
Rhy. Fig. 2A


N.C.(G)
(D)
A
N.C.
E5
N.C.
8va
Full
sl.
loco
1/2
P
Rhy. Fig. 2B
Gtr. I
P.M.
G5
A5
trem. bar
Harm.
(15ma)
(end Rhy. Fig. 2B)
Guitar solo
(type 2)
3 fr.
6fr.
3fr.
8fr.
Gtr. I-
Rhy.
Fig. 3
Gtr. II
A.H.
(cont. w/wah)
semi-
harm
A.H. pitch: F♯

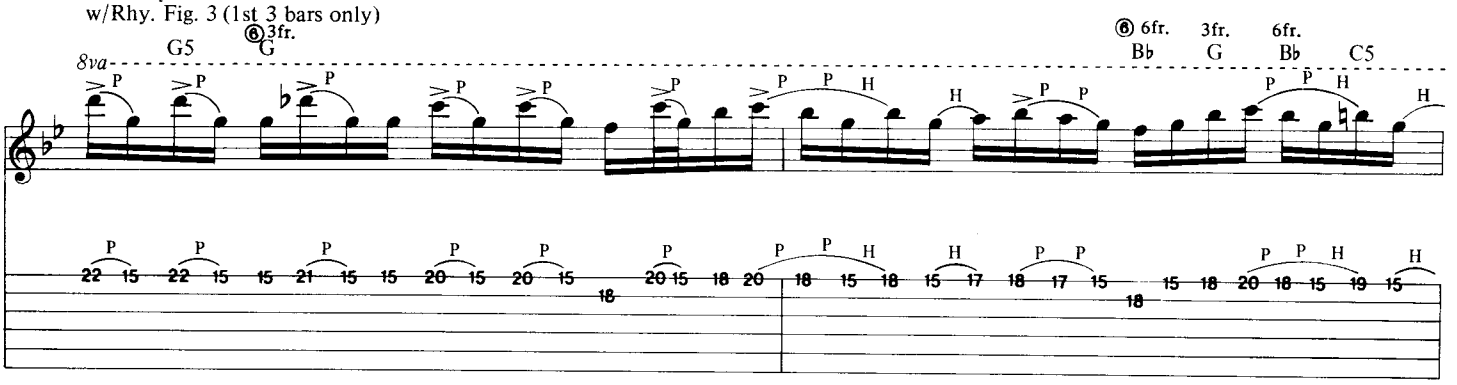
(end Rhy. Fig. 3) w/Rhy. Fig. 3 (2 times)

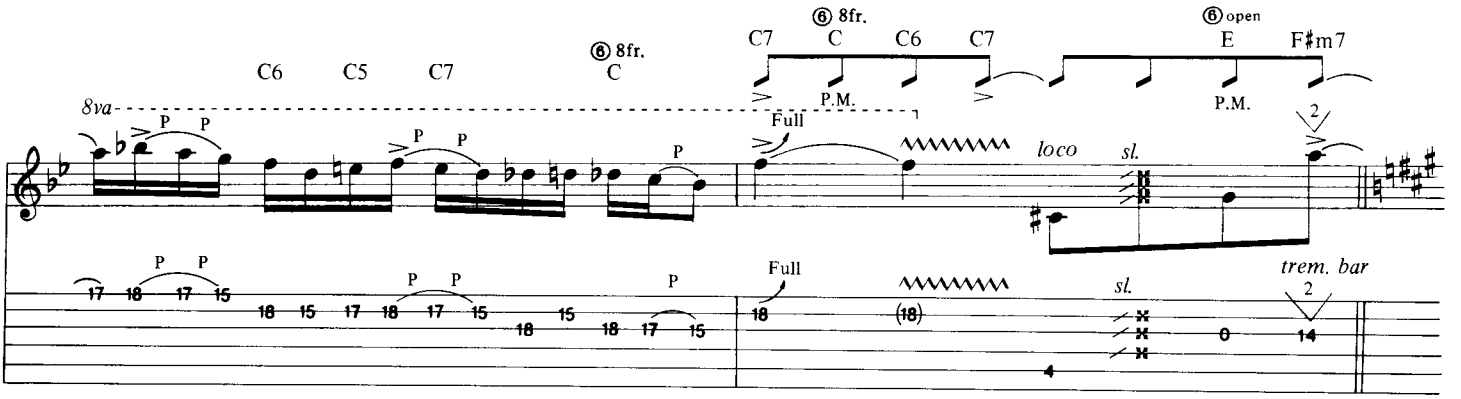




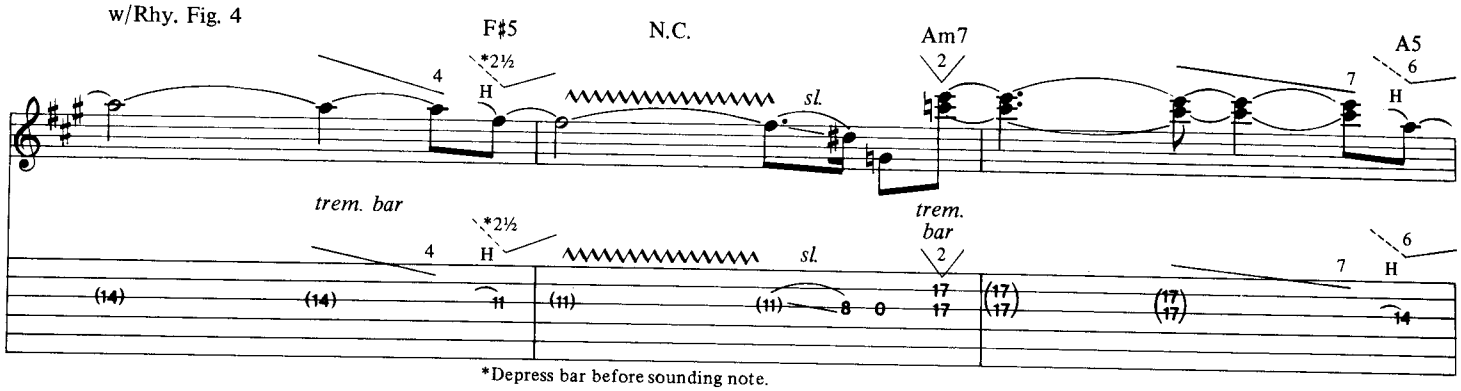


A.H. pitch: D
w/Rhy. Fig. 3 (1st 3 bars only)

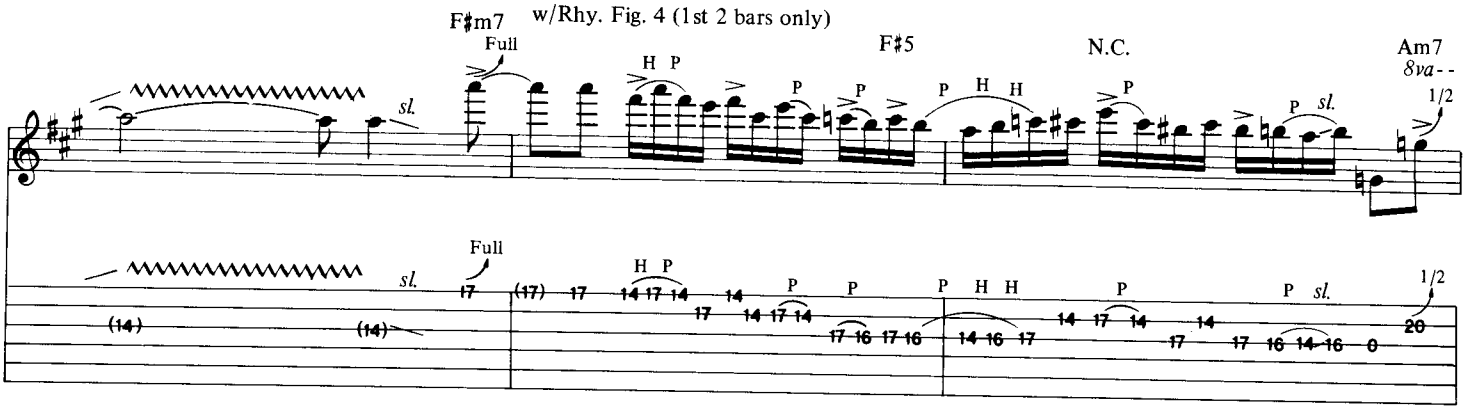




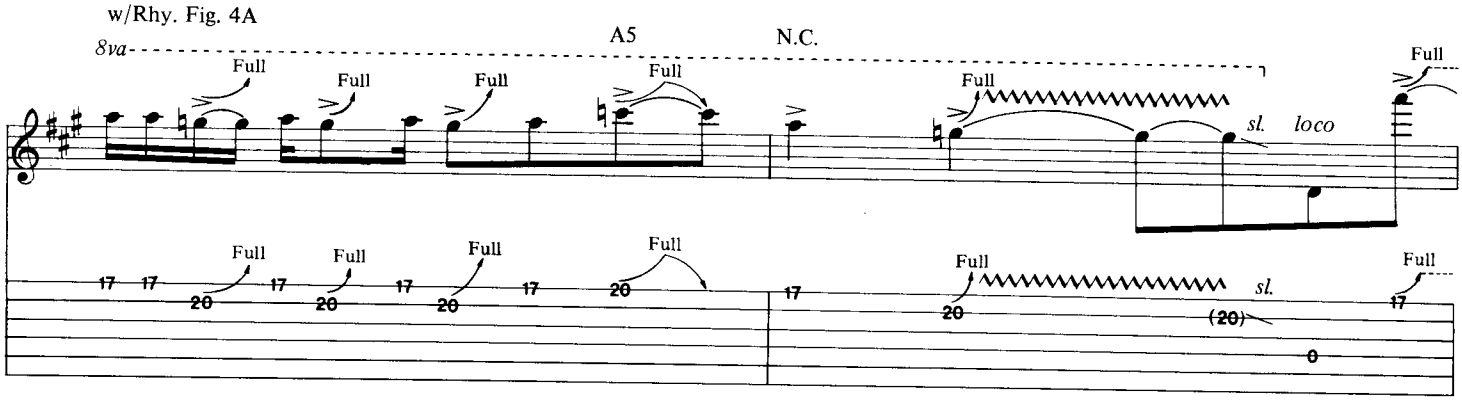
w/Rhy. Fig. 4

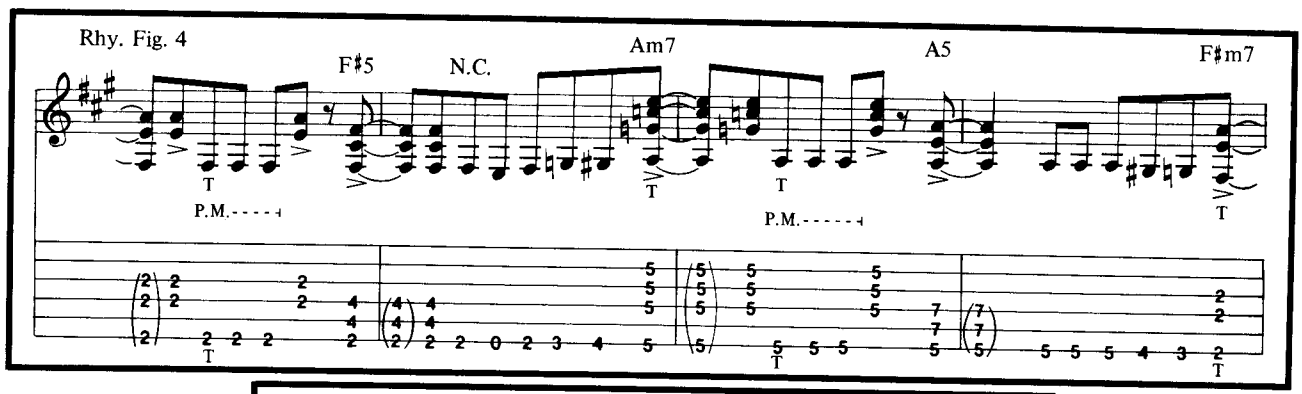


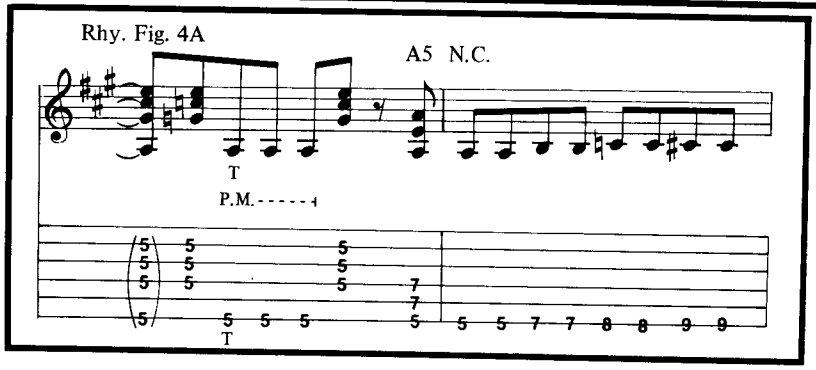
*Depress bar before sounding note.

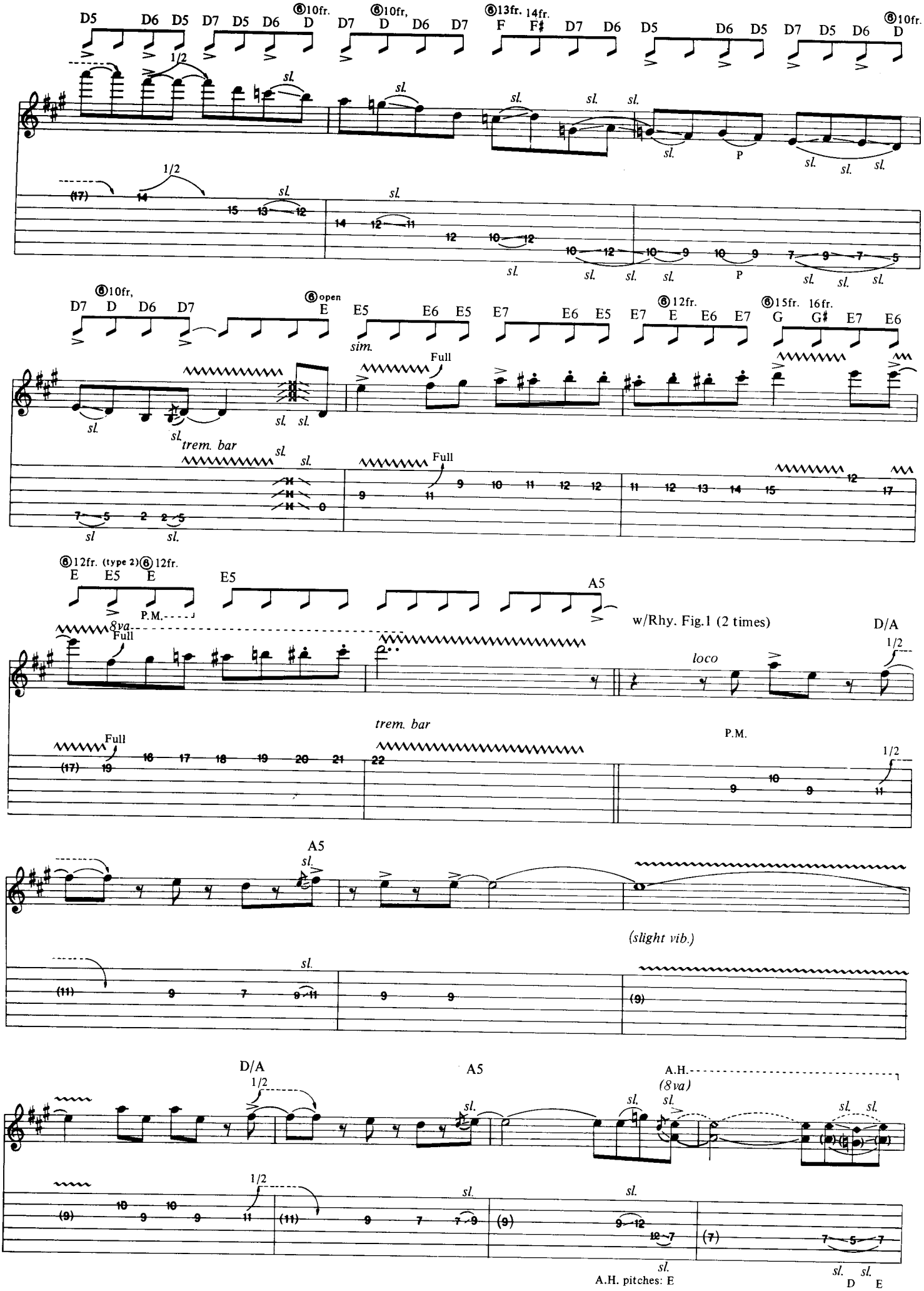


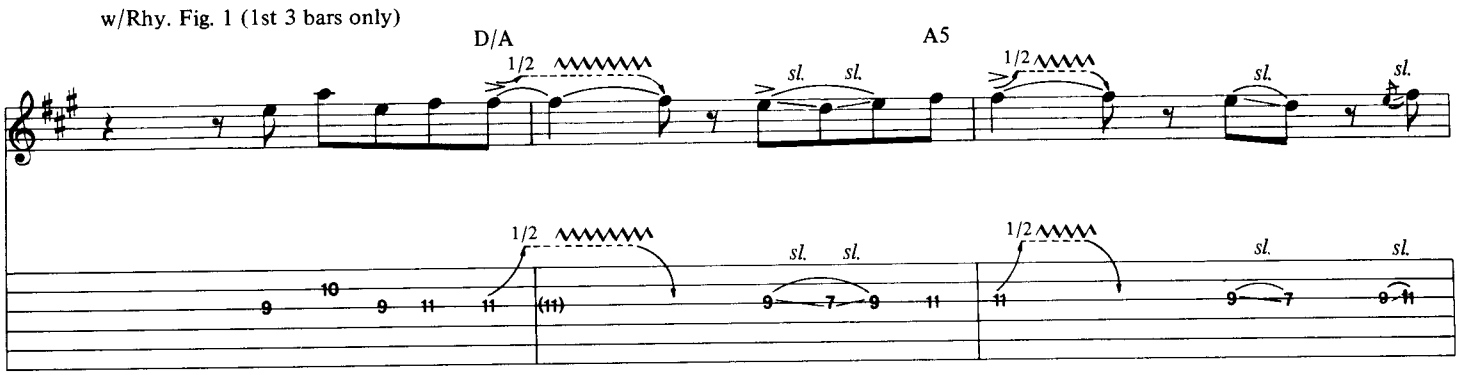
w/Rhy. Fig. 4A

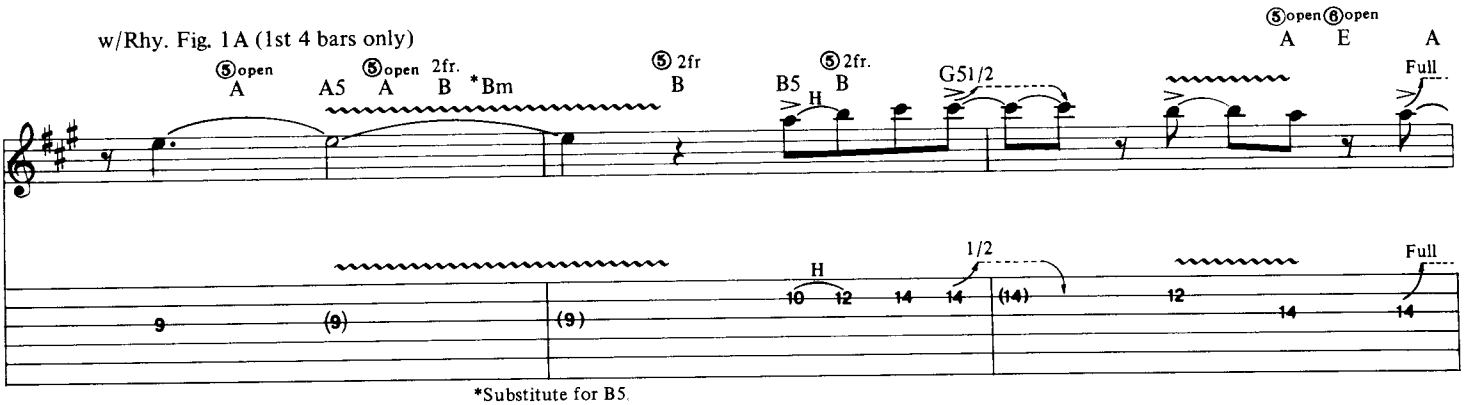


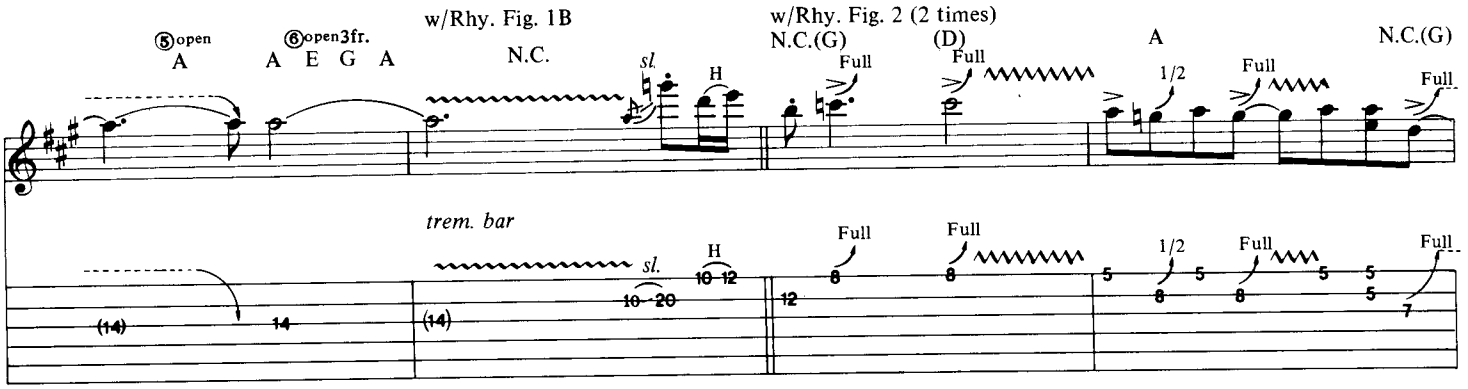


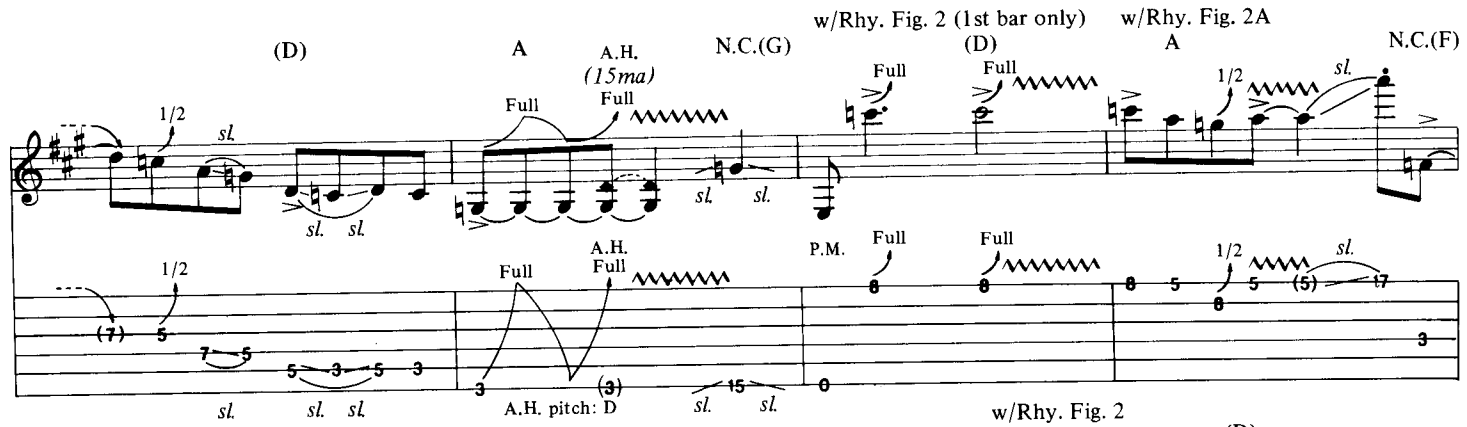


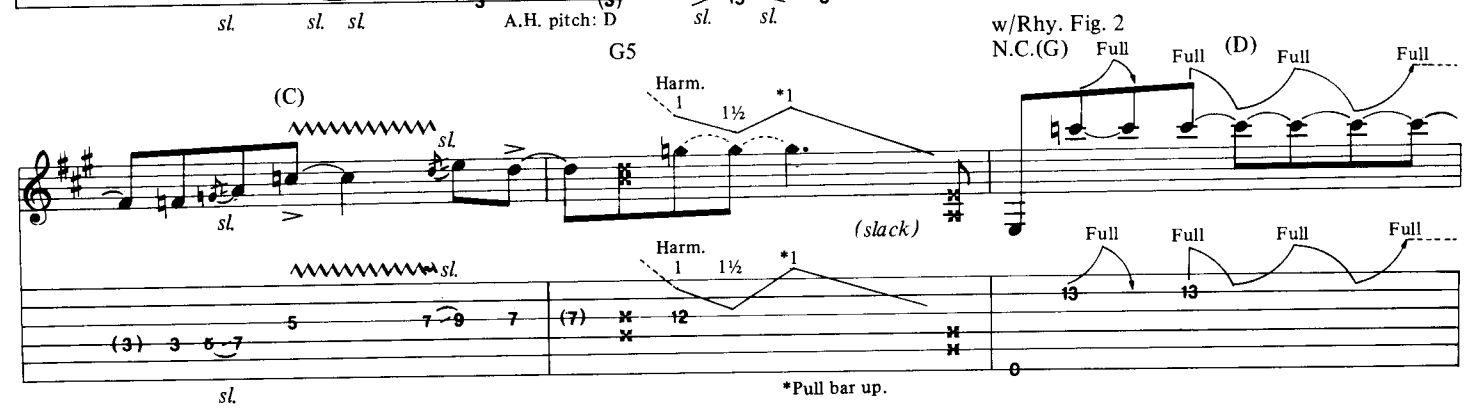

D5 D6 D5 D7 D5 D6 D
⑥10fr.
D7 D D6 D7
⑥10fr,
F F♯ D7 D6
⑥13fr. 14fr.
D5 D6 D5 D7 D5 D6 D
⑥10fr.
1/2
sl.
P
(17) 14 15 13 12
14 12 11 12 10 12
10 12 10 9 10 9 7 9 7 5
D7 D D6 D7
⑥10fr,
E
⑥open
E5 E6 E5 E7 E6 E5 E7 E E6 E7
⑥12fr.
G G♯ E7 E6
⑥15fr. 16fr.
sim.
Full
trem. bar
E E5 E
⑥12fr. (type 2)⑥12fr.
P.M.
E5
A5
8va
w/Rhy. Fig.1 (2 times)
D/A
loco
(17) 19 16 17 18 19 20 21 22
9 10 9 11
(slight vib.)
(11) 9 7 8 11
(9)
A.H.
(8va)
A.H. pitches: E
D E

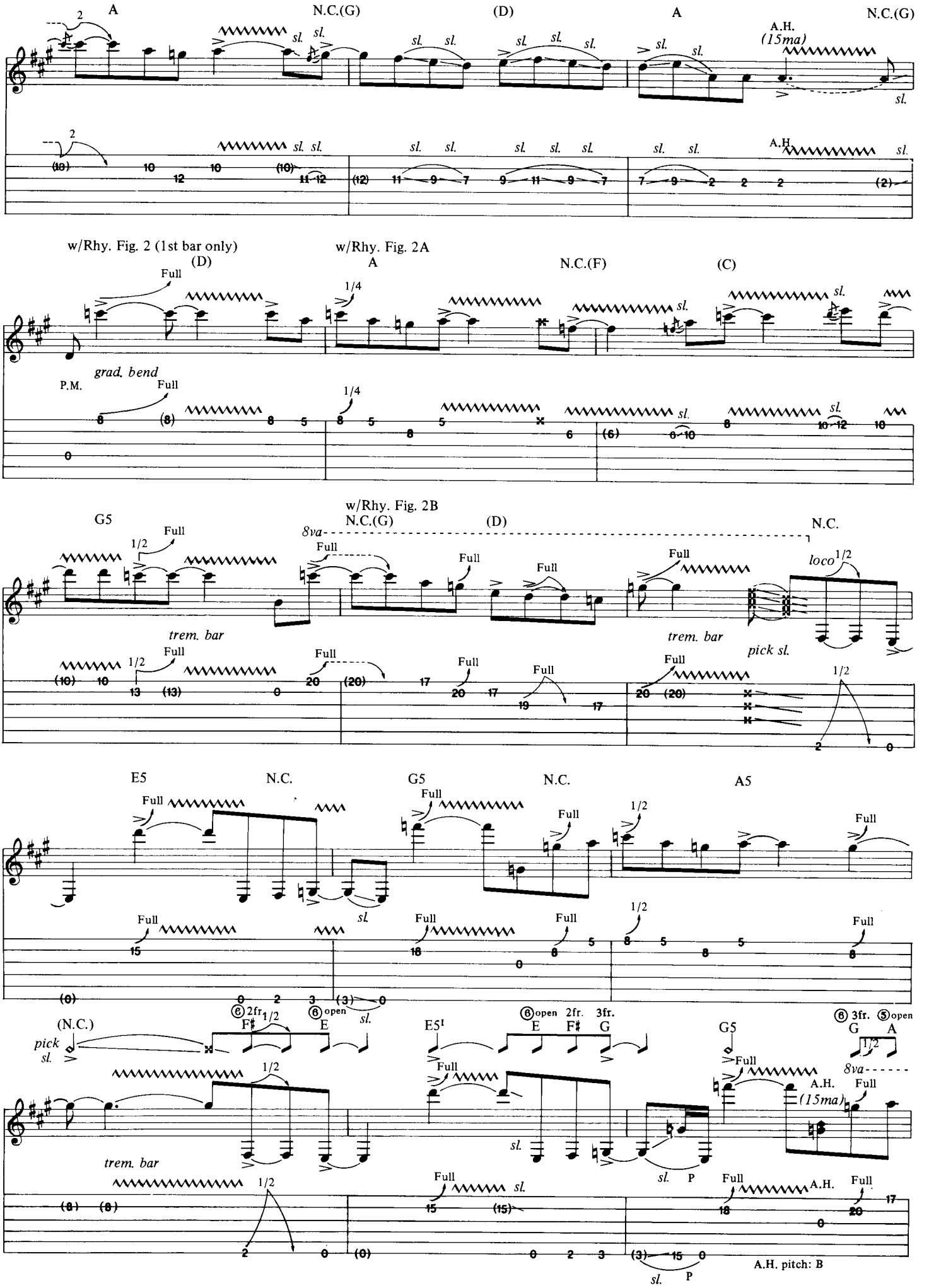

w/Rhy. Fig. 1 (1st 3 bars only)
D/A
A5
1/2
sl.

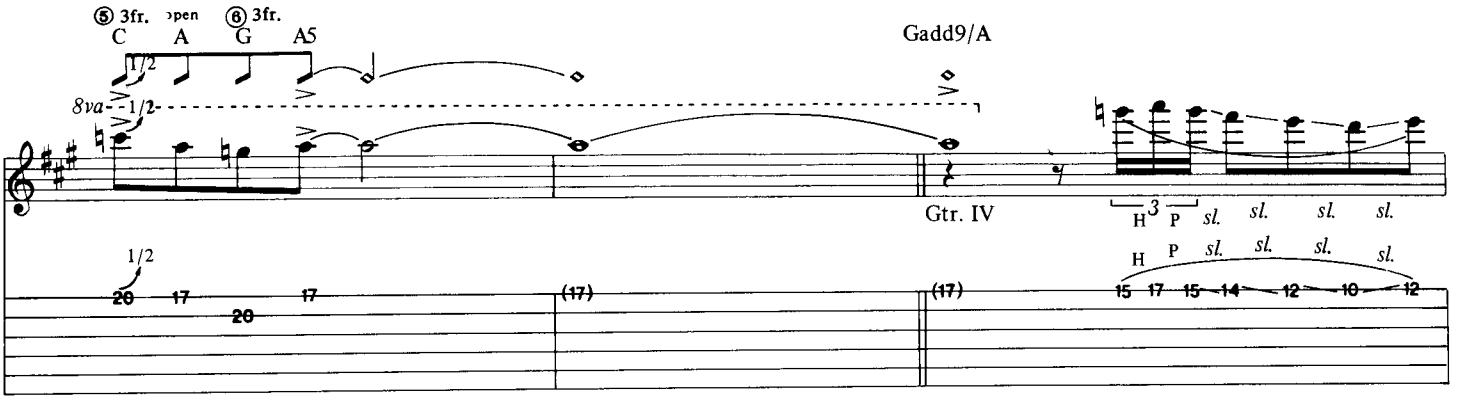

w/Rhy. Fig. 1A (1st 4 bars only)
⑤open
A
A5
⑤open
A
2fr.
B
*Bm
⑤ 2fr
B
B5
H
⑤2fr.
B
G5 1/2
⑤open ⑥open
A E A
Full
1/2
sl.
*Substitute for B5.

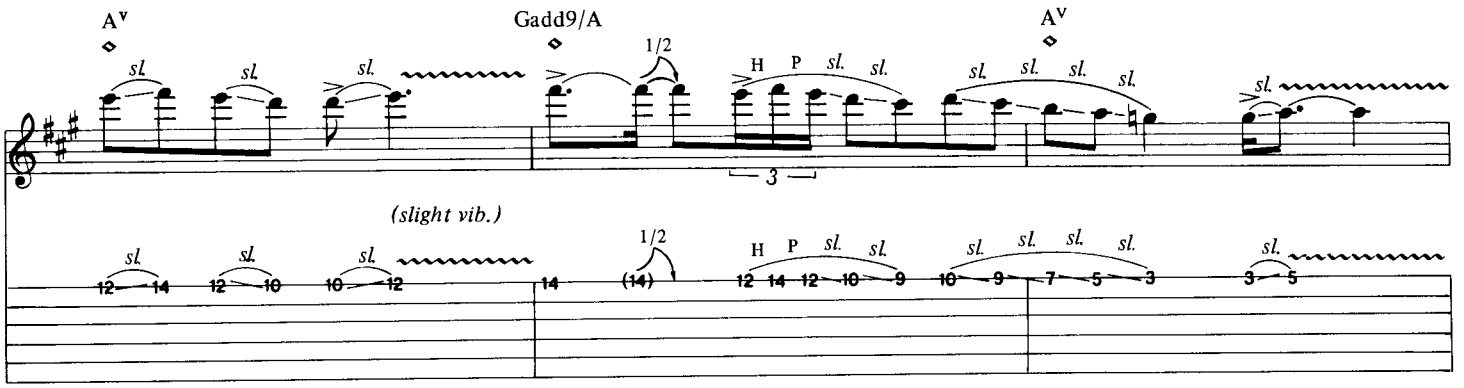

w/Rhy. Fig. 1B
⑤open
A
⑥open3fr.
A E G A
N.C.
w/Rhy. Fig. 2 (2 times)
N.C.(G)
(D)
A
N.C.(G)
trem. bar
sl.
H
Full
1/2

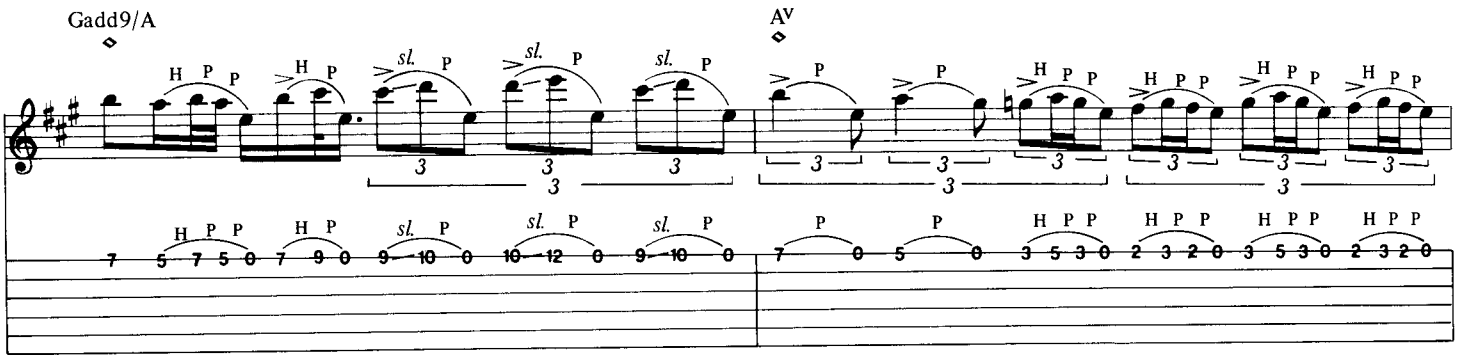

(D)
A
A.H.
(15ma)
N.C.(G)
w/Rhy. Fig. 2 (1st bar only)
(D)
w/Rhy. Fig. 2A
A
N.C.(F)
Full
1/2
sl.
P.M.
A.H. pitch: D

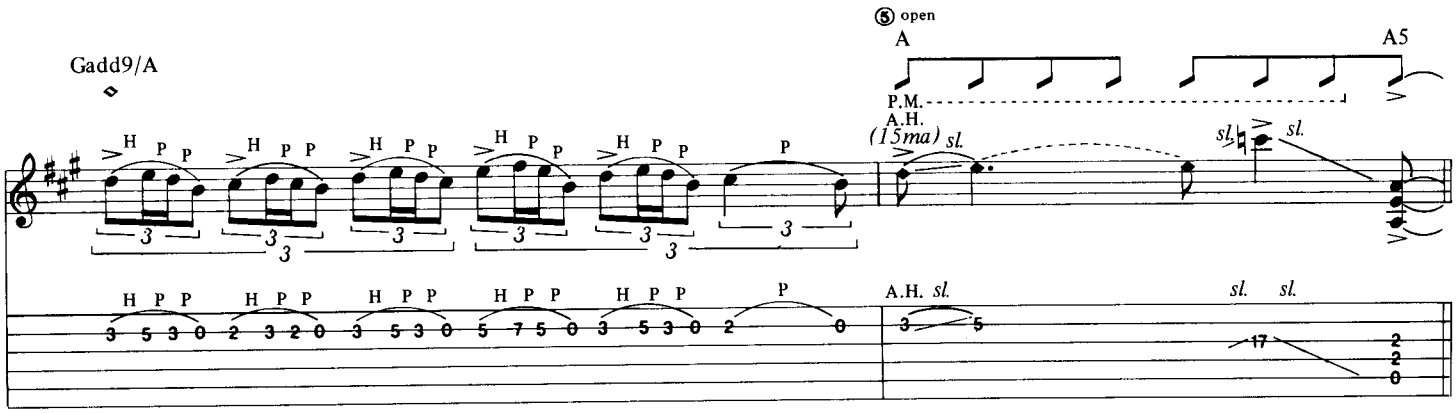

G5
w/Rhy. Fig. 2
N.C.(G)
(C)
Harm.
1
1½
*1
(slack)
(D)
Full
sl.
*Pull bar up.

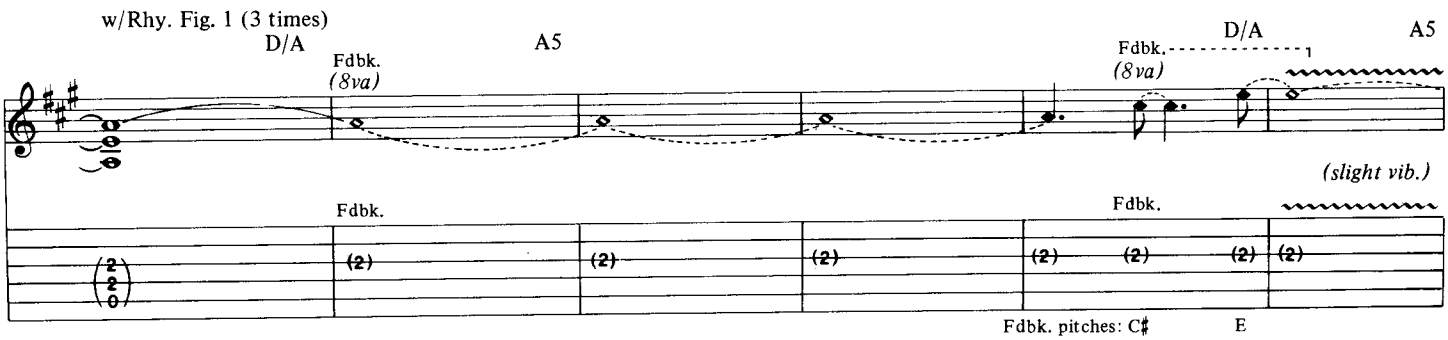

A
N.C.(G)
(D)
A
N.C.(G)
A.H.
(15ma)
sl.
w/Rhy. Fig. 2 (1st bar only)
(D)
w/Rhy. Fig. 2A
A
N.C.(F)
(C)
Full
1/4
grad. bend
P.M.
G5
w/Rhy. Fig. 2B
N.C.(G)
(D)
N.C.
8va
1/2
trem. bar
loco
pick sl.
E5
N.C.
G5
N.C.
A5
(N.C.)
pick sl.
⑥ 2fr.
F♯
⑥ open
E
E5¹
⑥ open
2fr.
3fr.
E
F♯
G
G5
⑥ 3fr.
⑤ open
G
A
A.H.
(15ma)
P
A.H. pitch: B

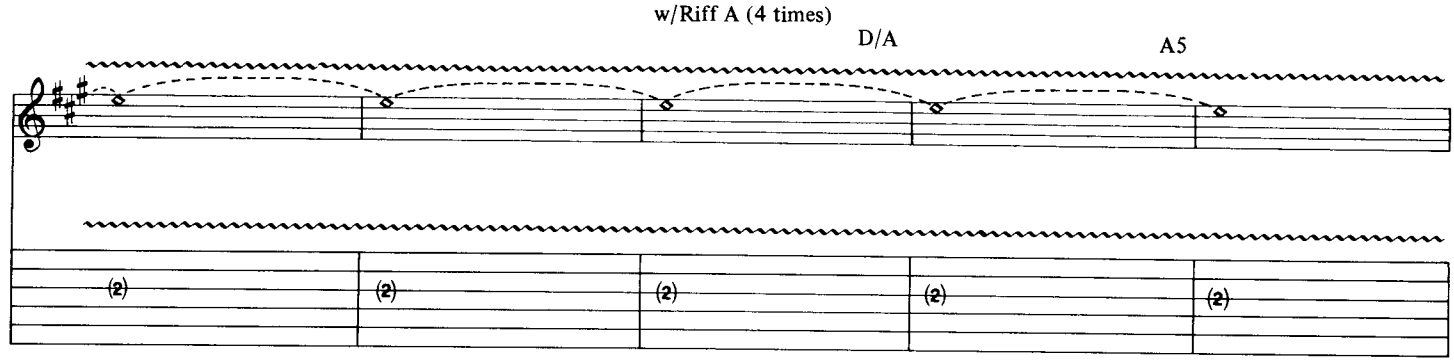

⑤ 3fr. open ⑥ 3fr.
C A G A5
Gadd9/A
8va
1/2
Gtr. IV
H P sl.

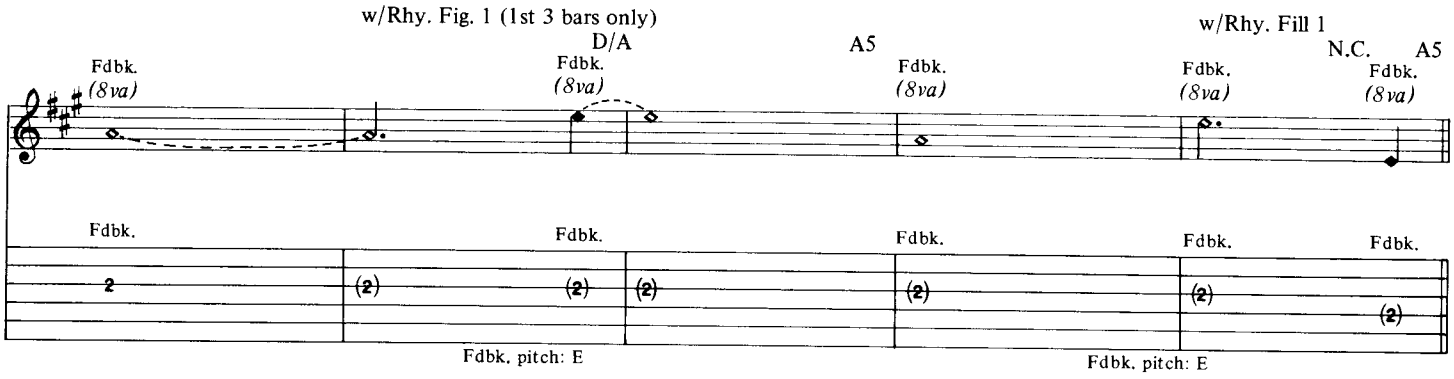

A
Gadd9/A
A
sl.
1/2
H P sl.
(slight vib.)

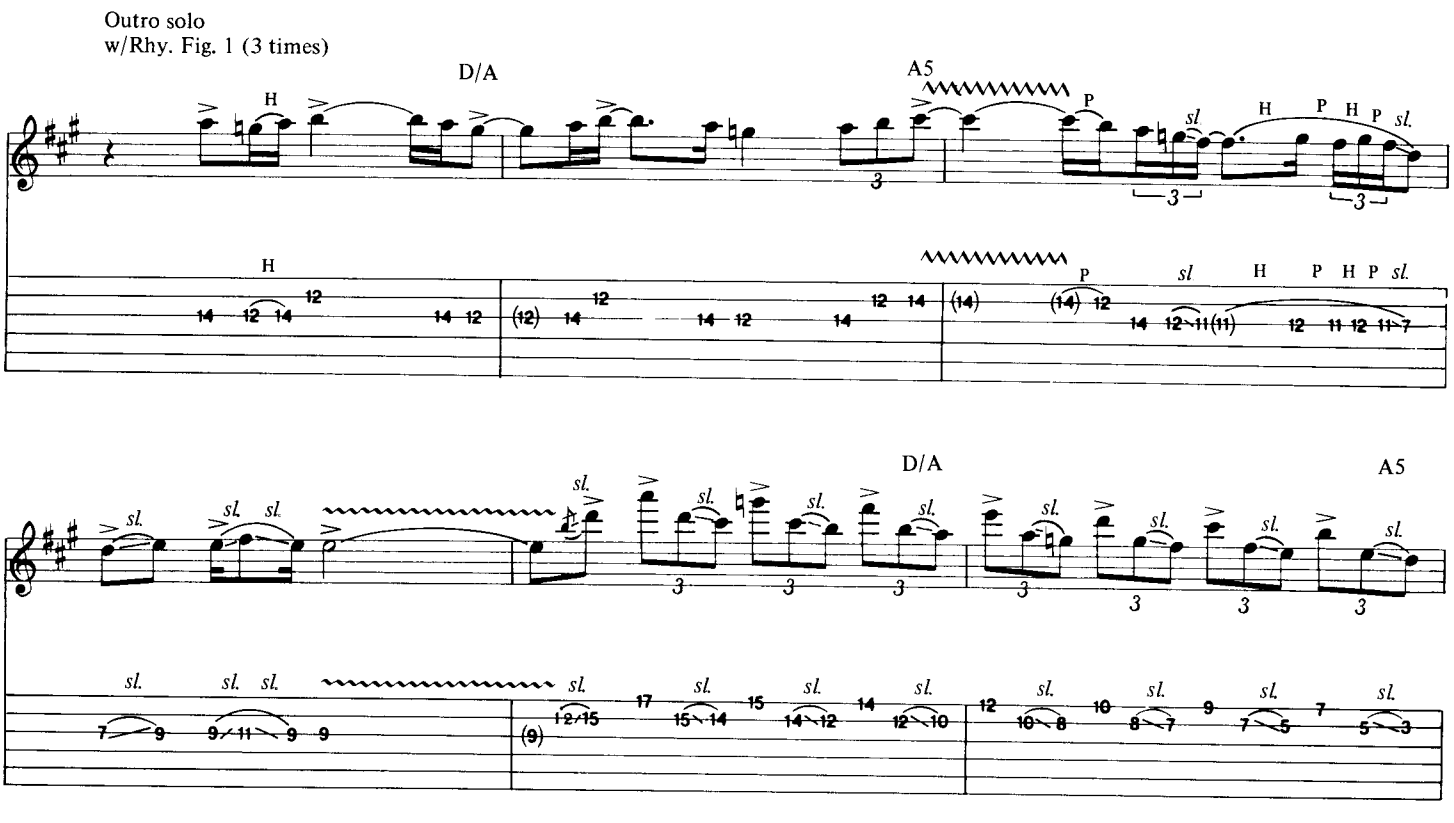

Gadd9/A
A
H P P
sl. P

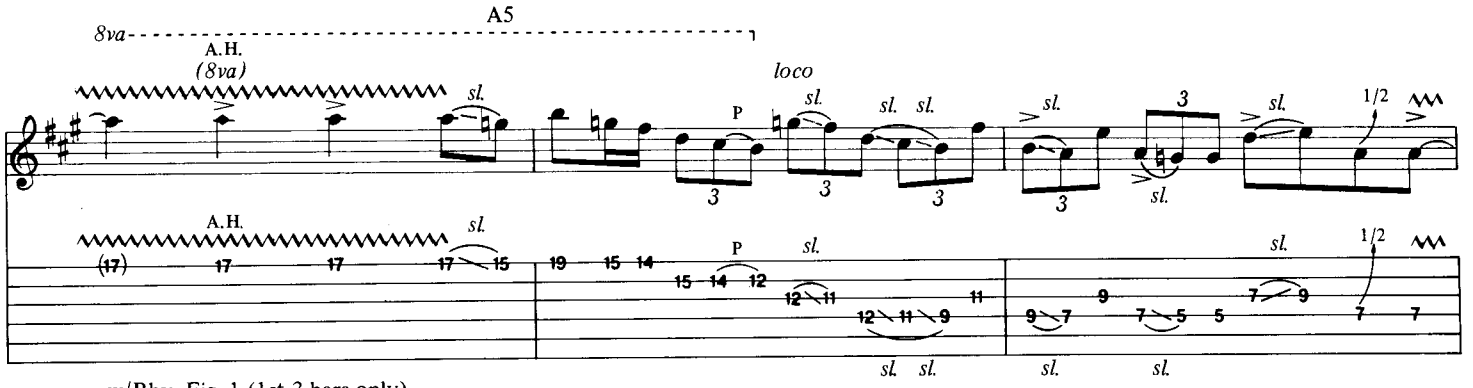

⑤ open
A
A5
Gadd9/A
P.M.
A.H.
(15ma)
sl.


w/Rhy. Fig. 1 (3 times)
D/A
A5
Fdbk.
(8va)
D/A
A5
(slight vib.)
Fdbk.
Fdbk. pitches: C♯ E

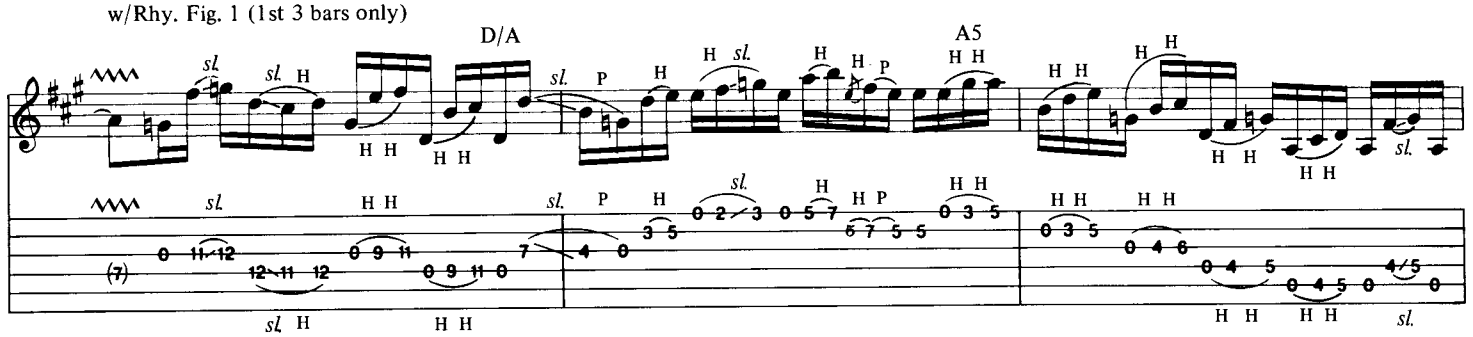

w/Riff A (4 times)
D/A
A5


w/Rhy. Fig. 1 (1st 3 bars only)
D/A
A5
w/Rhy. Fill 1
N.C.
A5
Fdbk.
(8va)
Fdbk. pitch: E
Fdbk. pitch: E

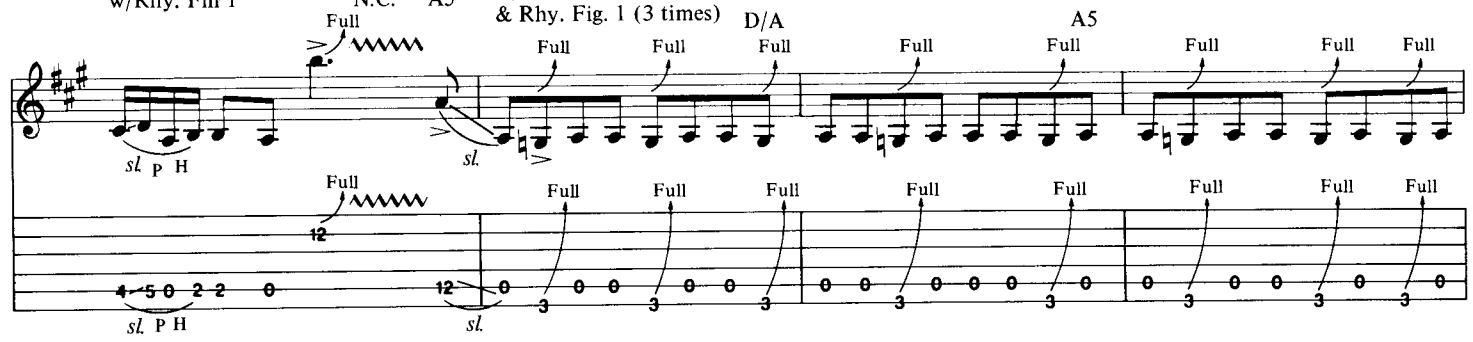

Outro solo
w/Rhy. Fig. 1 (3 times)
D/A
A5
D/A
A5
D/A
8va
A.H.
(15ma)
Full
A.H.
A.H. pitch: C♯

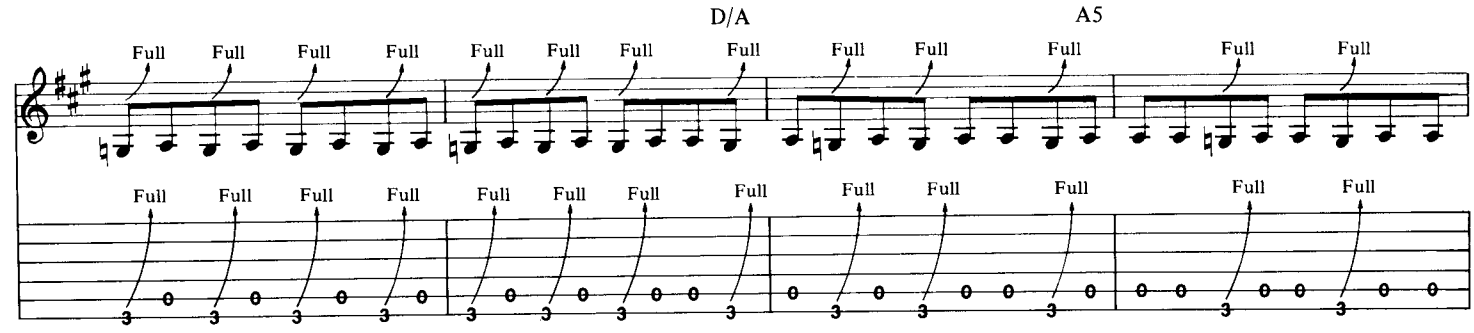


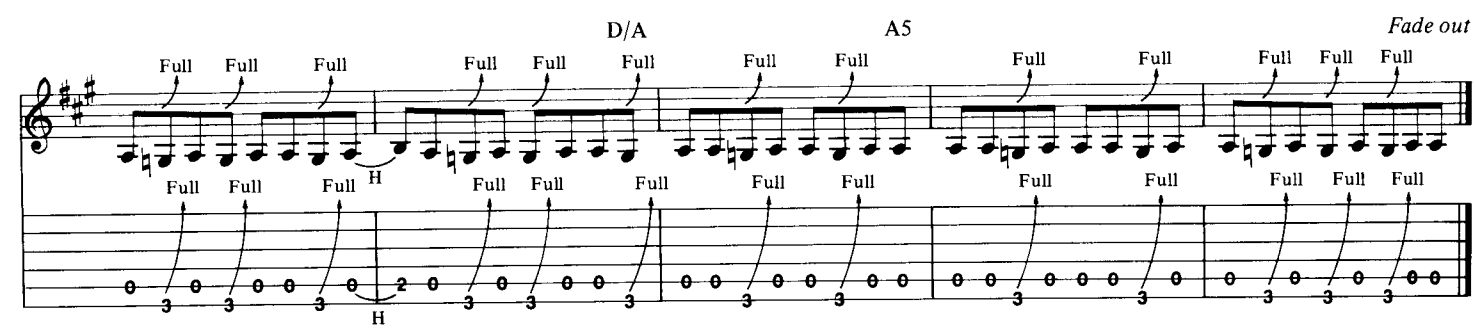
w/Rhy. Fig. 1 (1st 3 bars only)

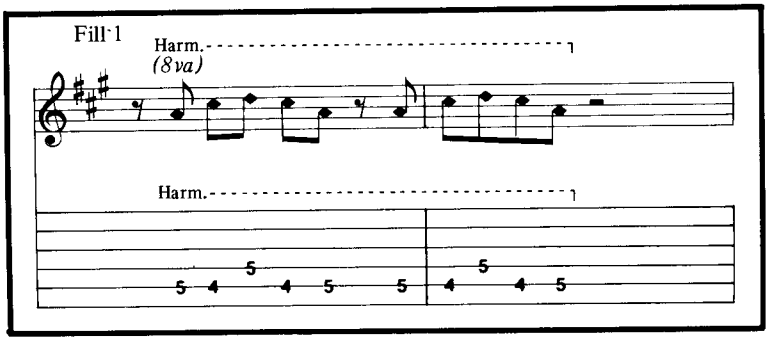


w/Rhy. Fill 1



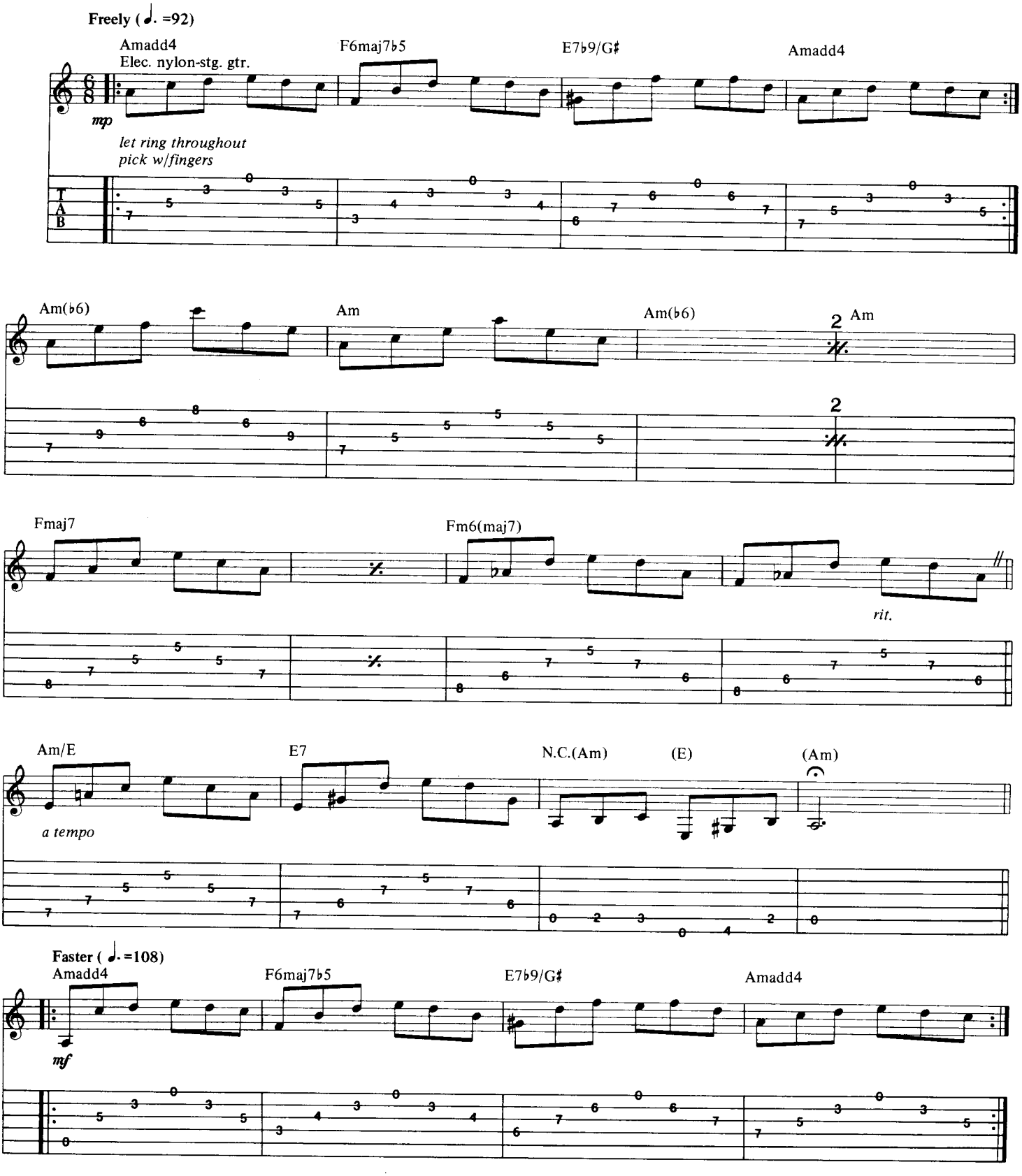


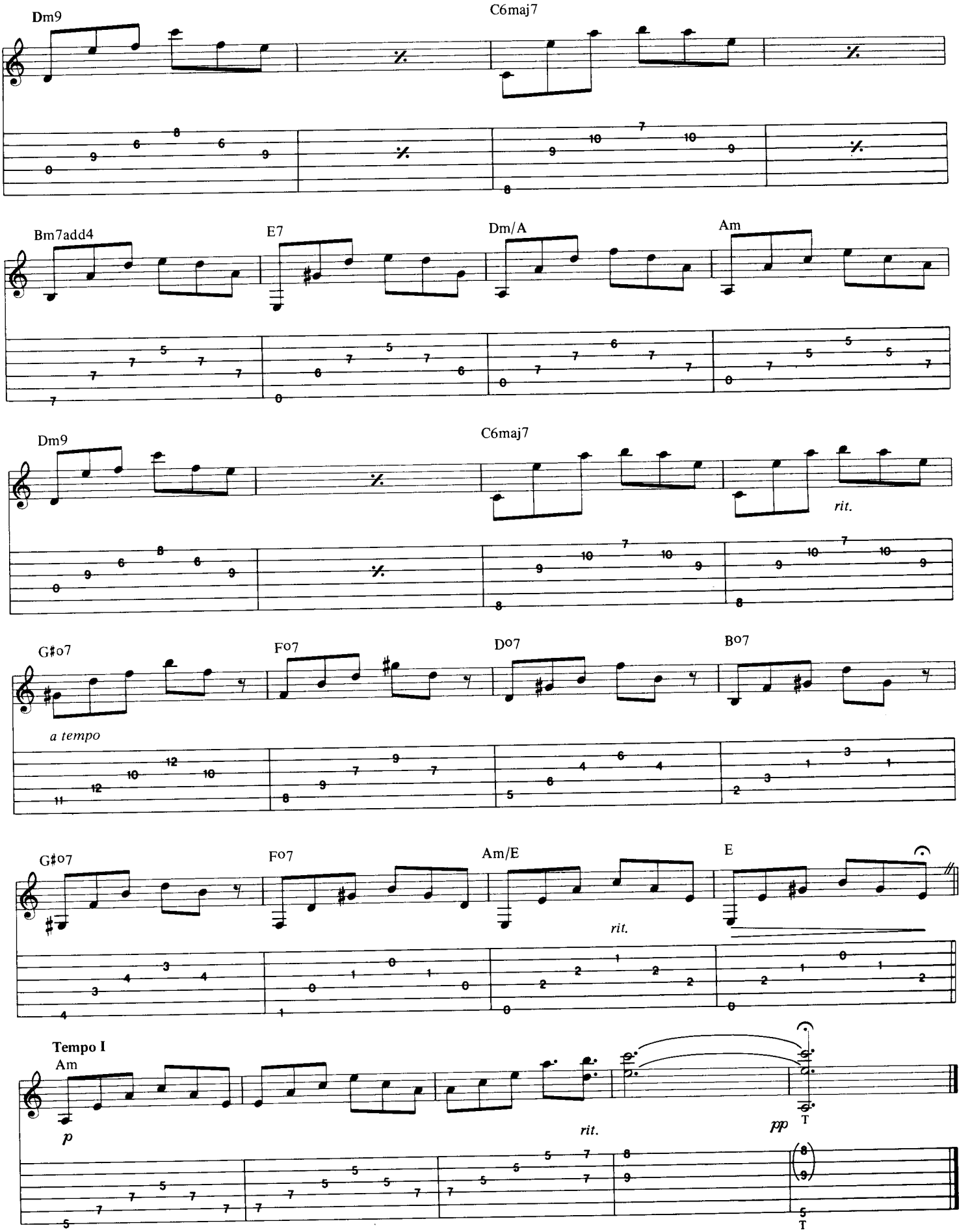




Tears In The Rain

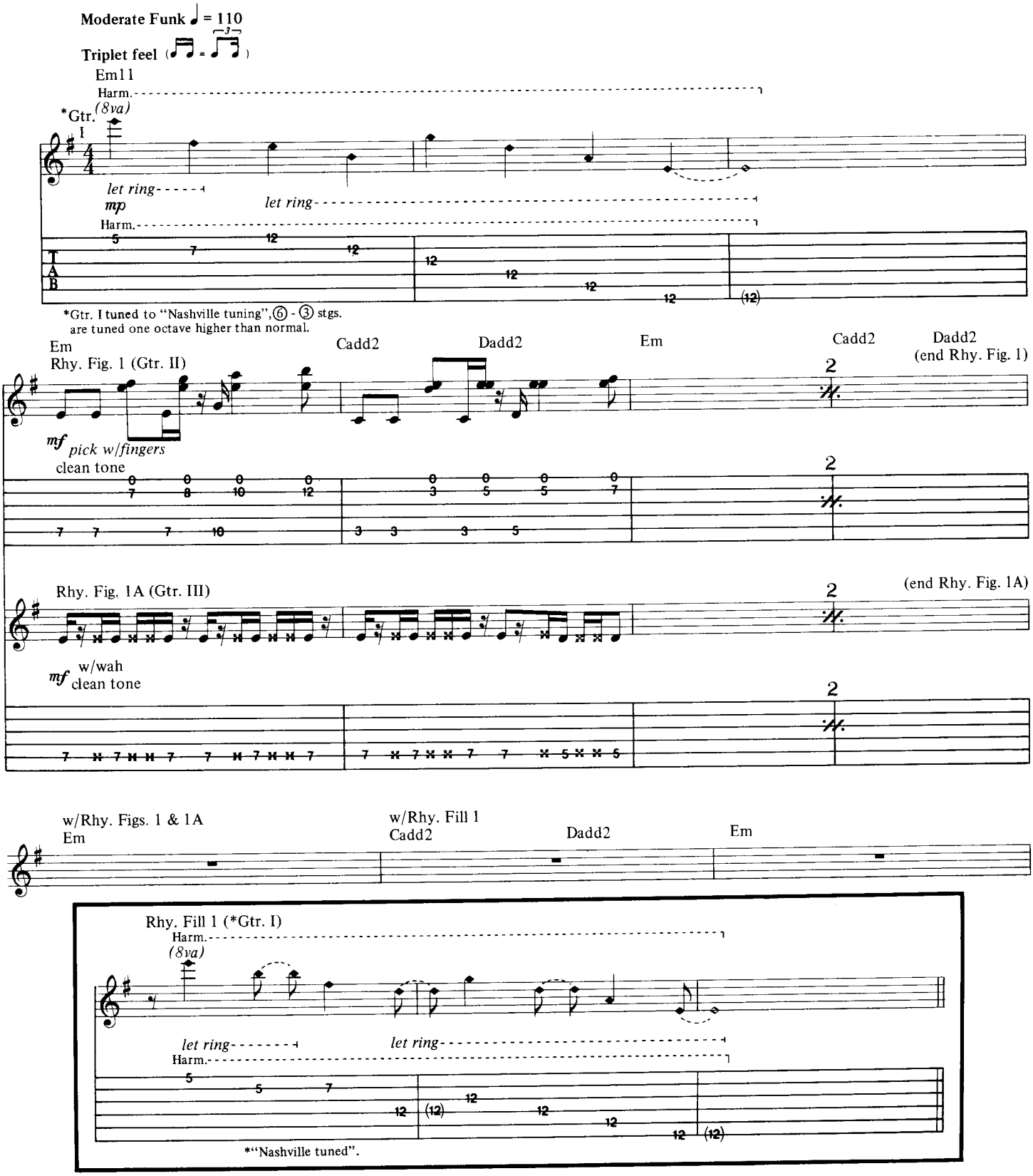
Music by Joe Satriani



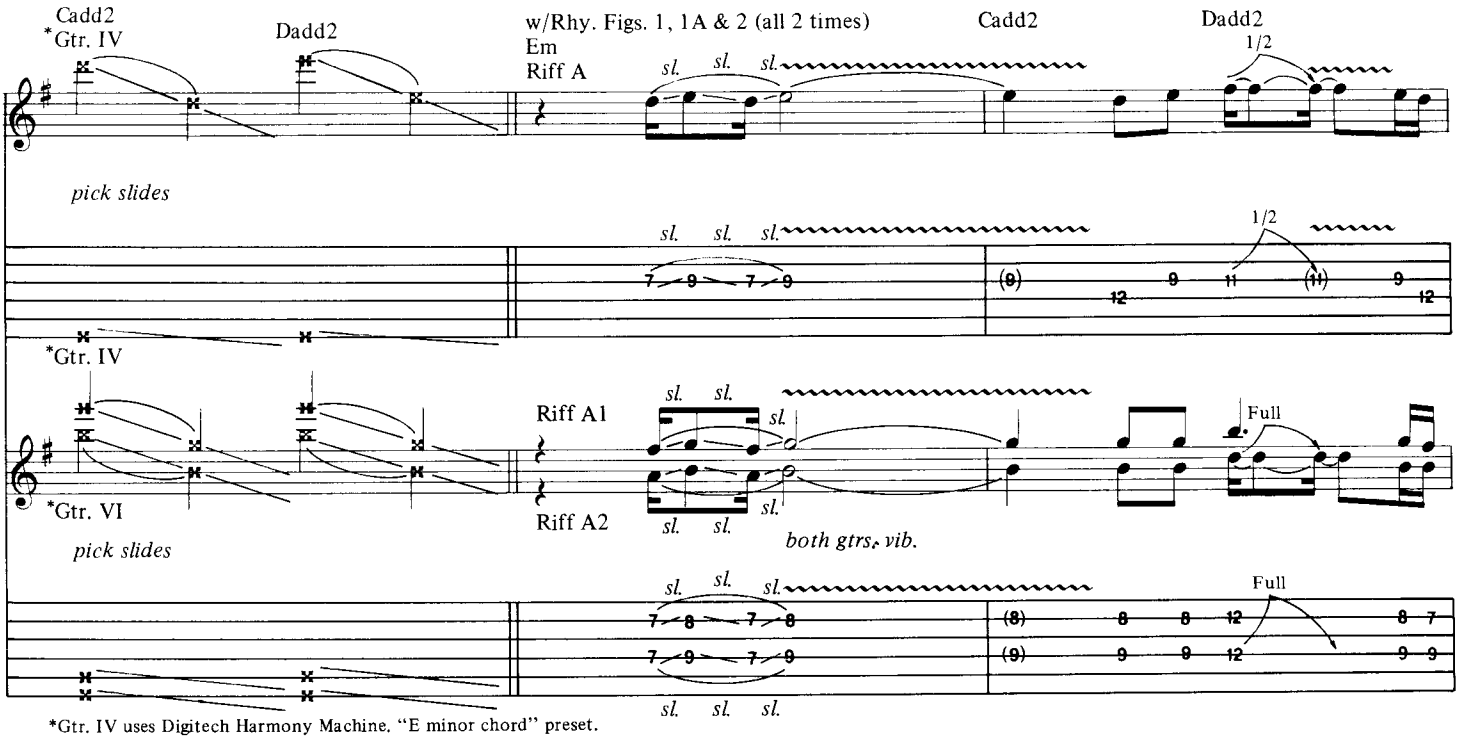

Dm9
C6maj7
Bm7add4
E7
Dm/A
Am
Dm9
C6maj7
rit.
G♯o7
Fo7
Do7
Bo7
a tempo
G♯o7
Fo7
Am/E
E
rit.
Tempo I
Am
p
rit.
pp
T
T

Why

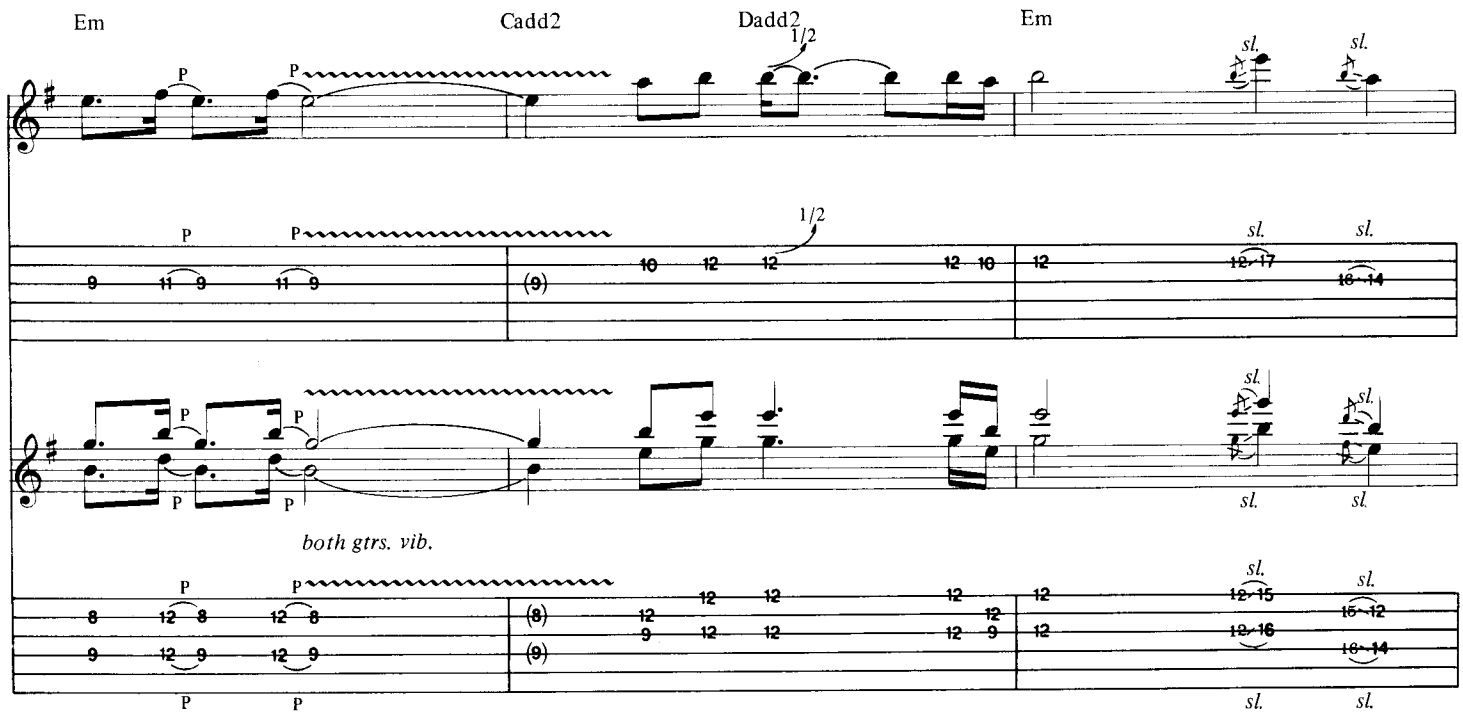
Music by Joe Satriani

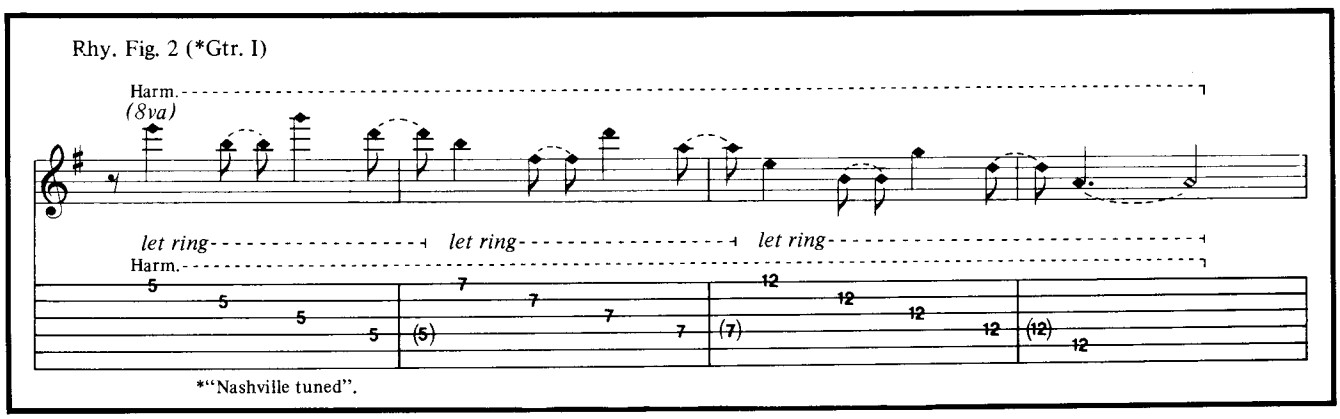


Copyright © 1992 Strange Beautiful Music (ASCAP)
International Copyright Secured All Rights Reserved

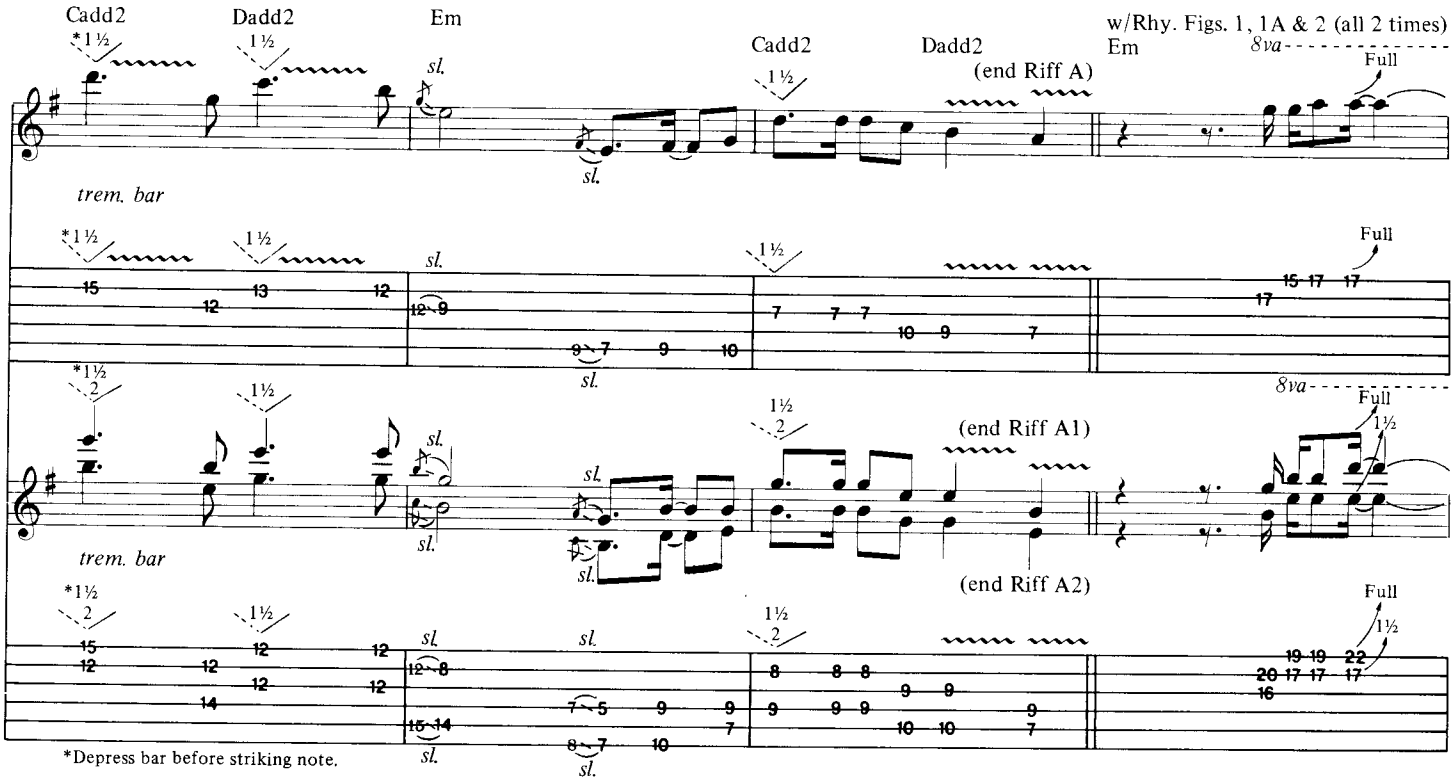


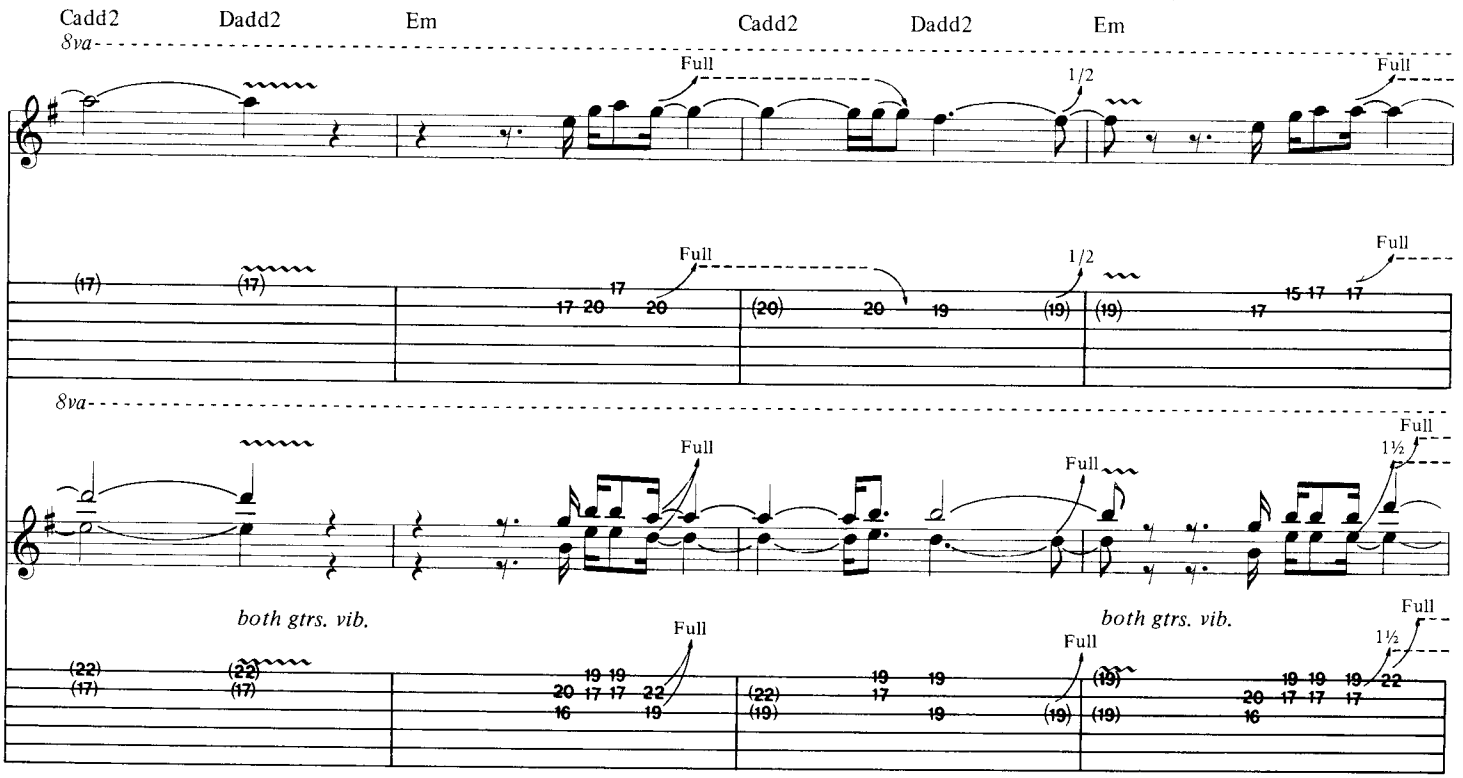
*Gtr. IV uses Digitech Harmony Machine, "E minor chord" preset.
Gtrs. V & VI are notes produced by harmonizer arr. for 2 gtrs.

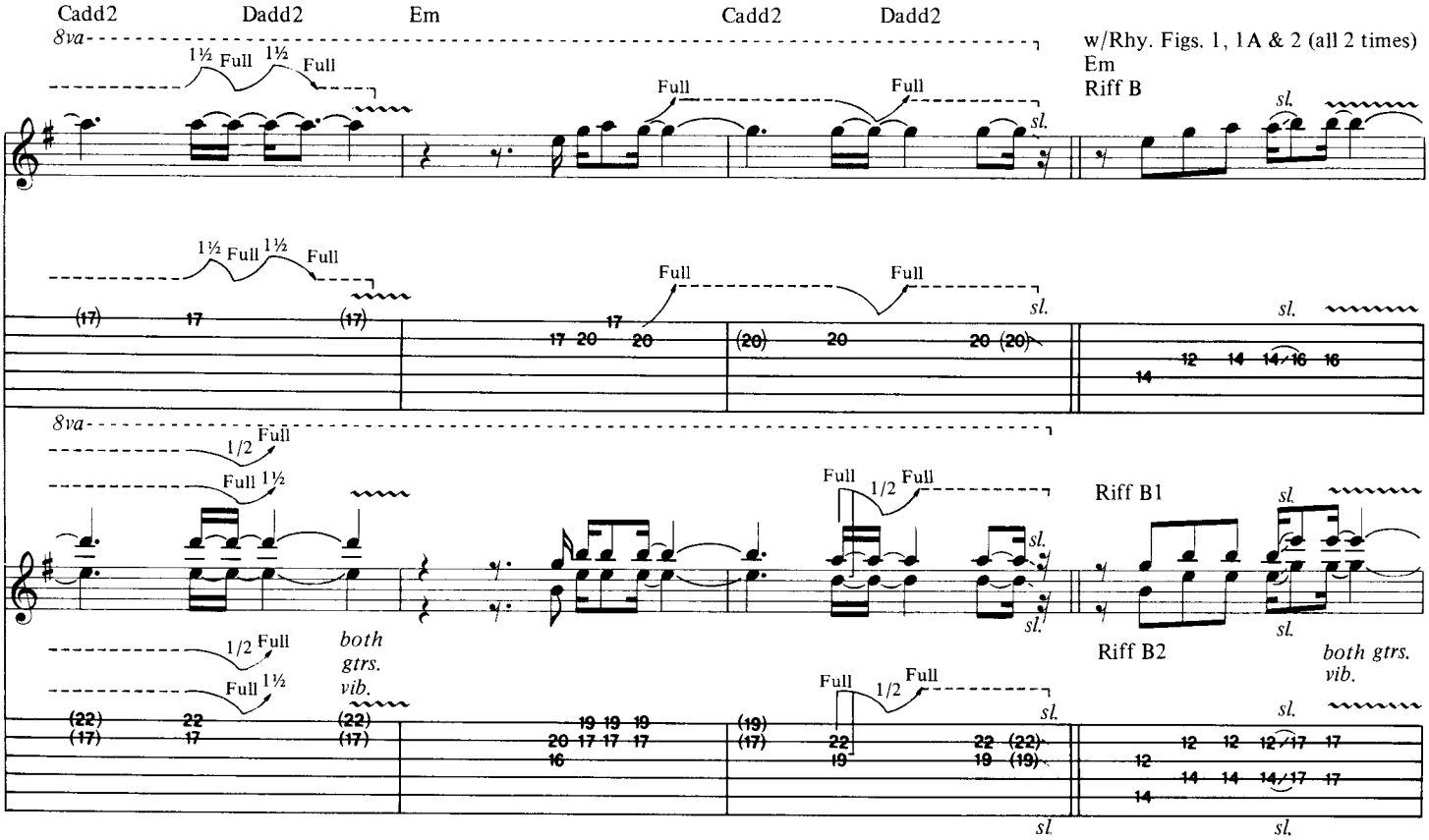


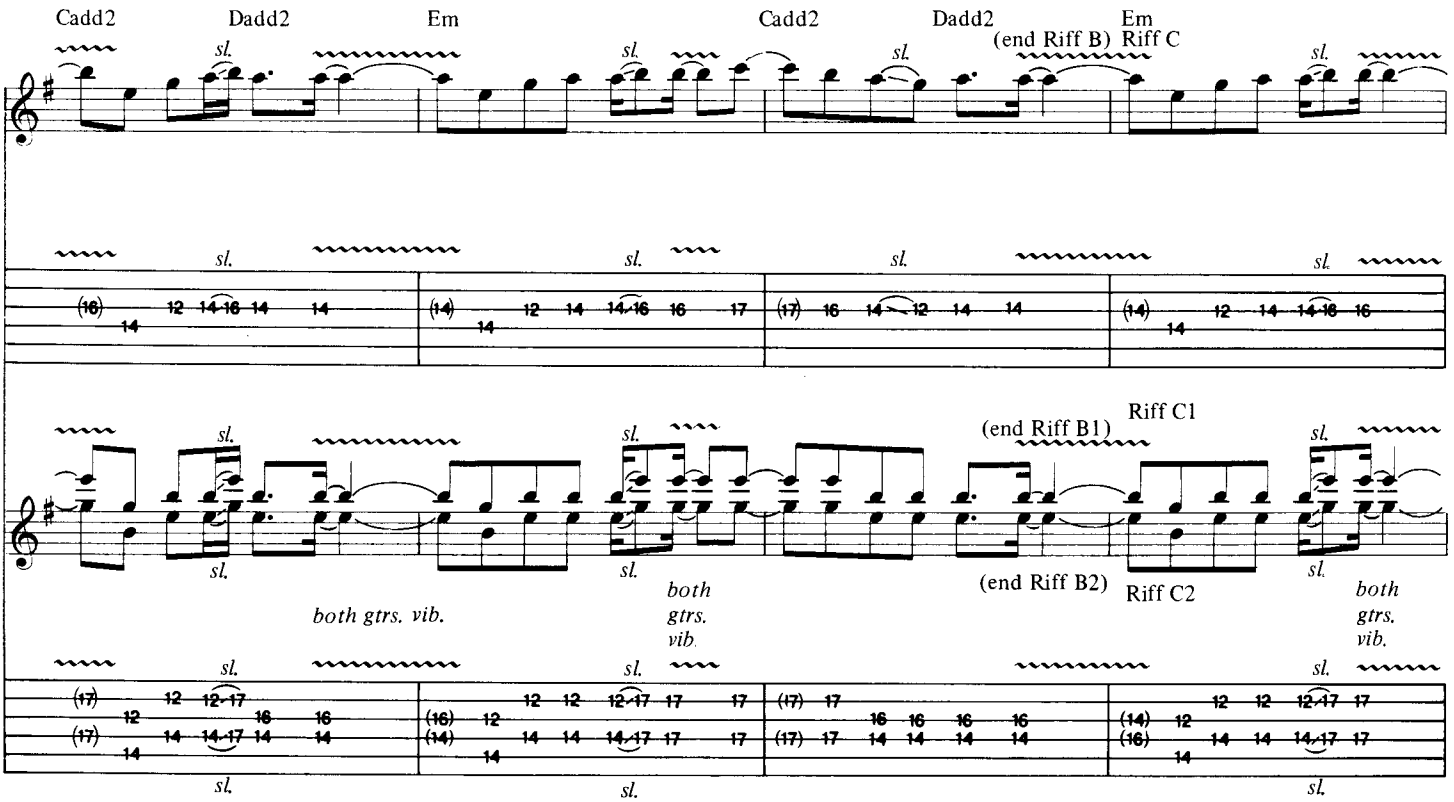


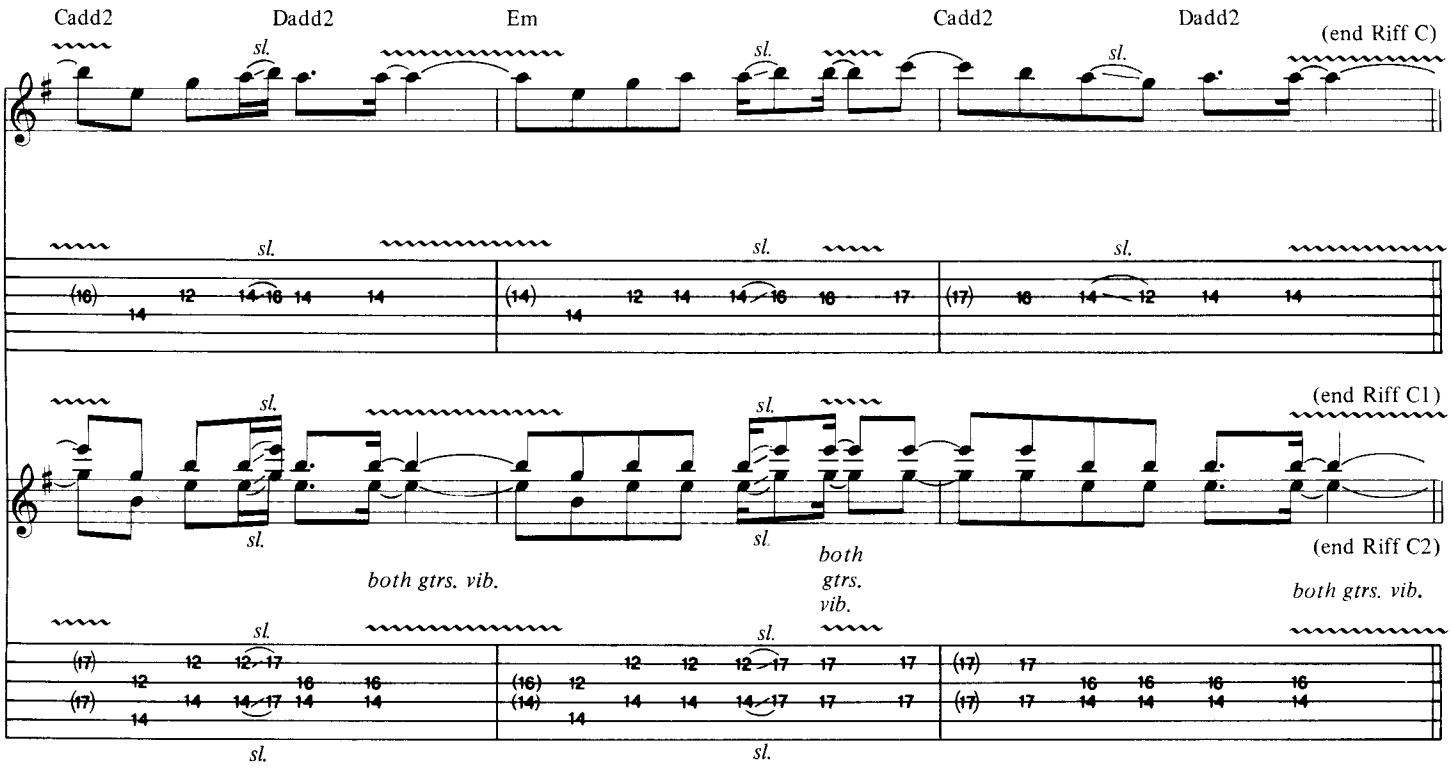
*"Nashville tuned".

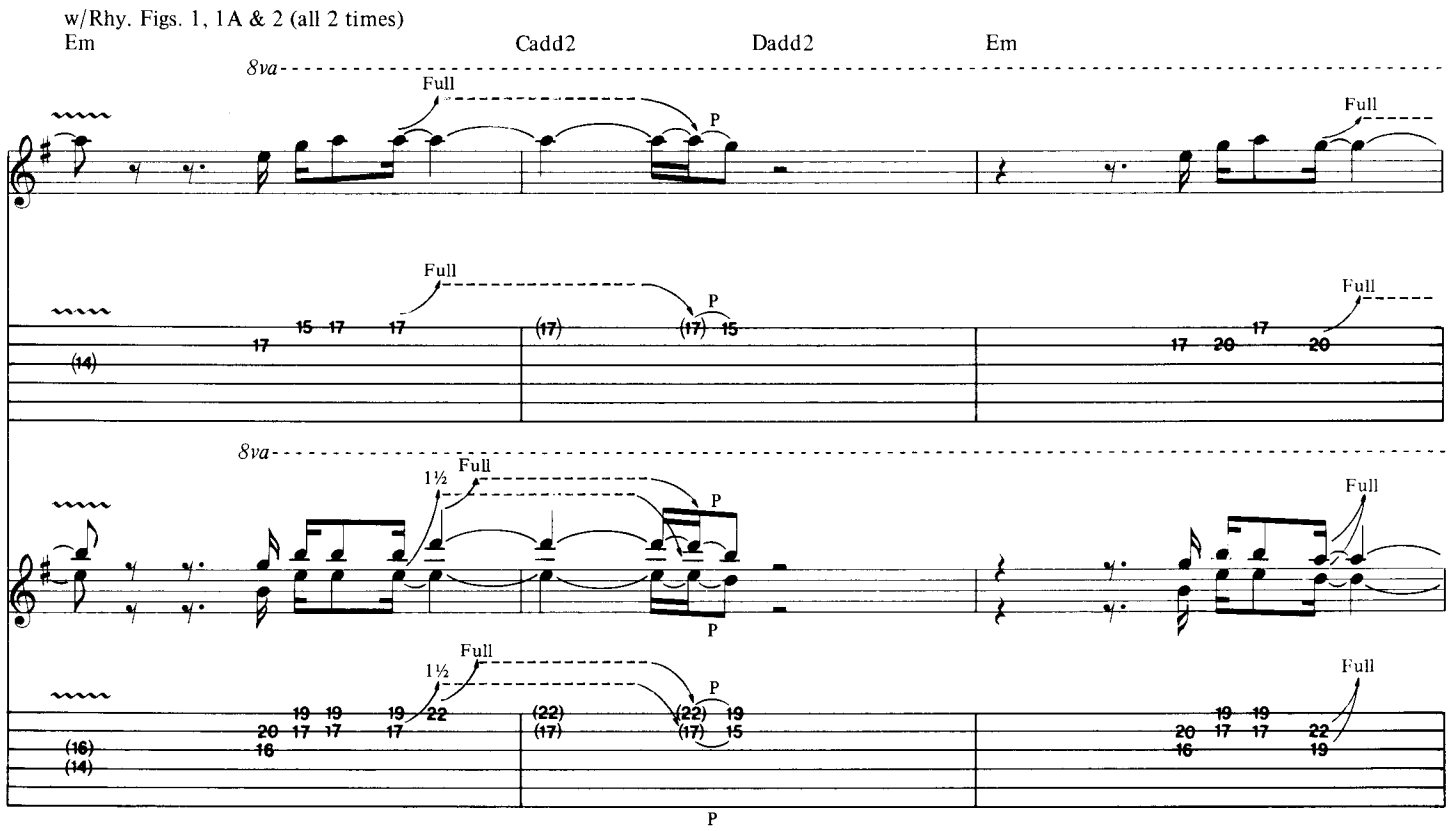

Cadd2
Dadd2
Em
Cadd2
Dadd2
Em
w/Rhy. Figs. 1, 1A & 2 (all 2 times)
(end Riff A)
8va
Full
trem. bar
(end Riff A1)
(end Riff A2)
*Depress bar before striking note.

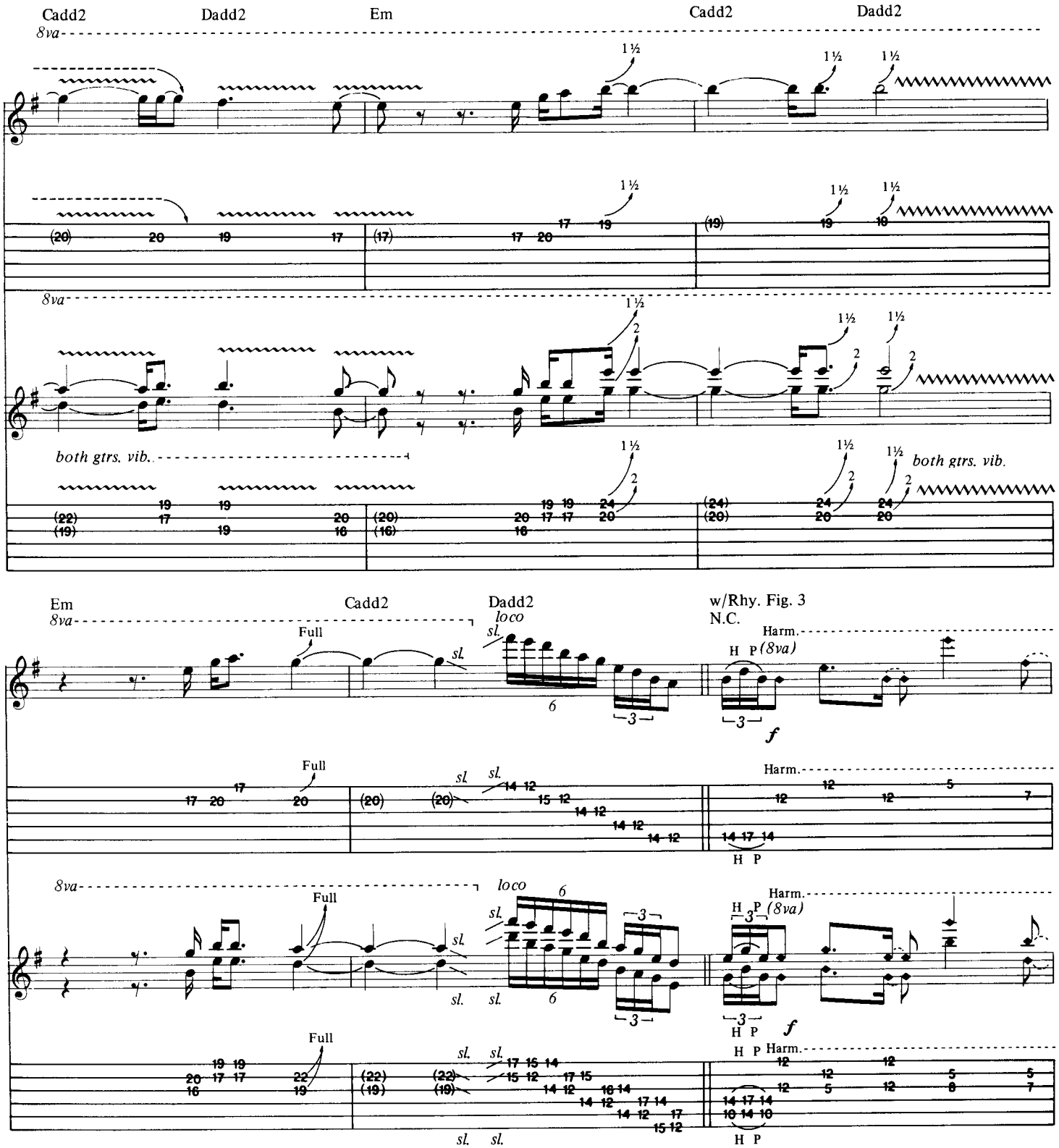

Cadd2
Dadd2
Em
Cadd2
Dadd2
Em
8va
Full
1/2
both gtrs. vib.

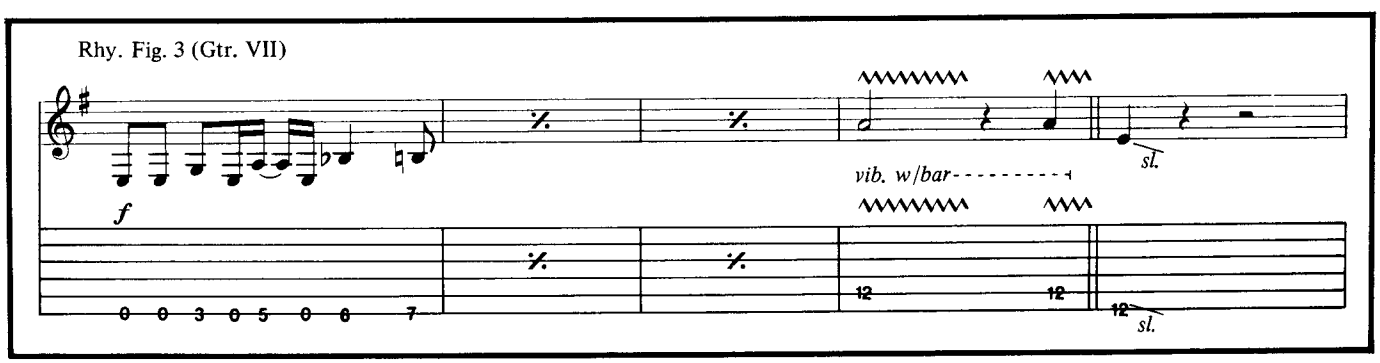

Cadd2
Dadd2
Em
Cadd2
Dadd2
w/Rhy. Figs. 1, 1A & 2 (all 2 times)
Em
Riff B
8va
1½ Full 1½ Full
Full
Full
sl.
Riff B1
Riff B2
1/2 Full
Full 1½
Full 1/2 Full
both gtrs. vib.

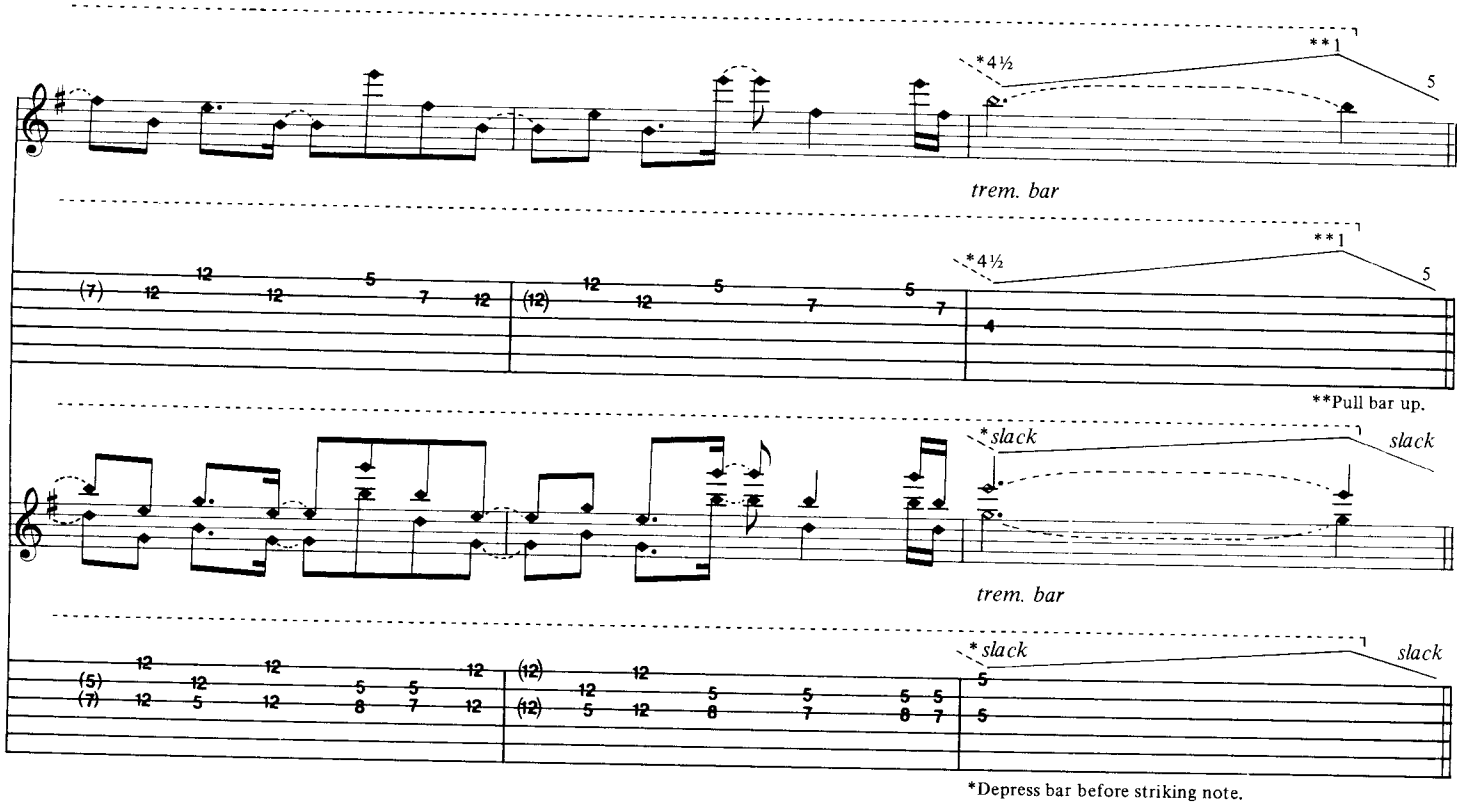

Cadd2
Dadd2
Em
Cadd2
Dadd2
Em
(end Riff B)
Riff C
Riff C1
(end Riff B1)
(end Riff B2)
Riff C2
sl.
both gtrs. vib.
both gtrs. vib.
both gtrs. vib.

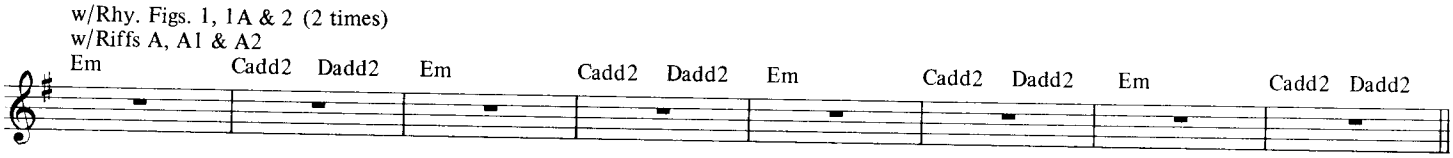

Cadd2
Dadd2
Em
Cadd2
Dadd2
(end Riff C)
sl.
(end Riff C1)
both gtrs. vib.
both gtrs. vib.
(end Riff C2)
both gtrs. vib.

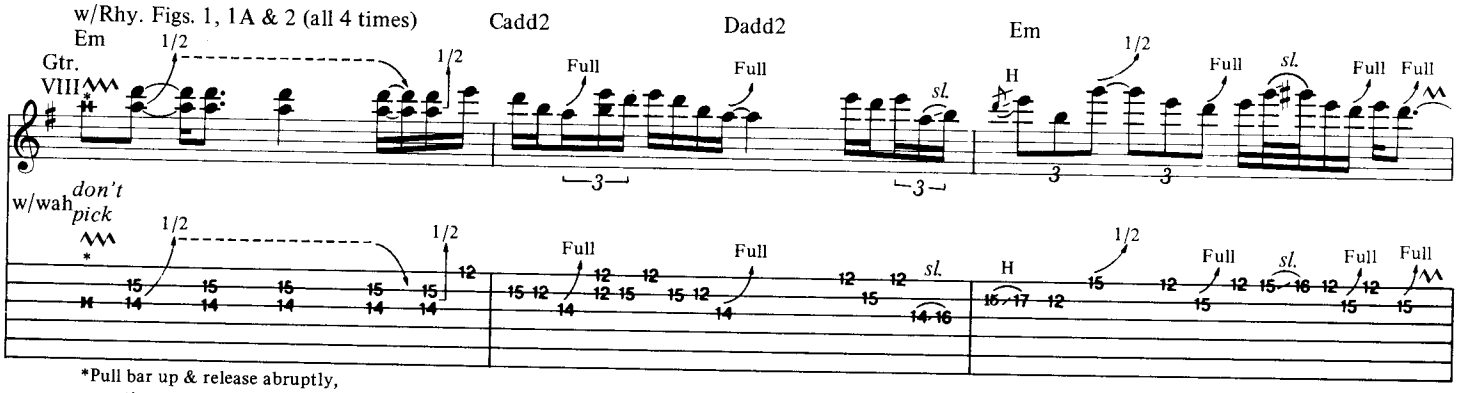

w/Rhy. Figs. 1, 1A & 2 (all 2 times)
Em
Cadd2
Dadd2
Em
8va
Full
P
1½
Full
P

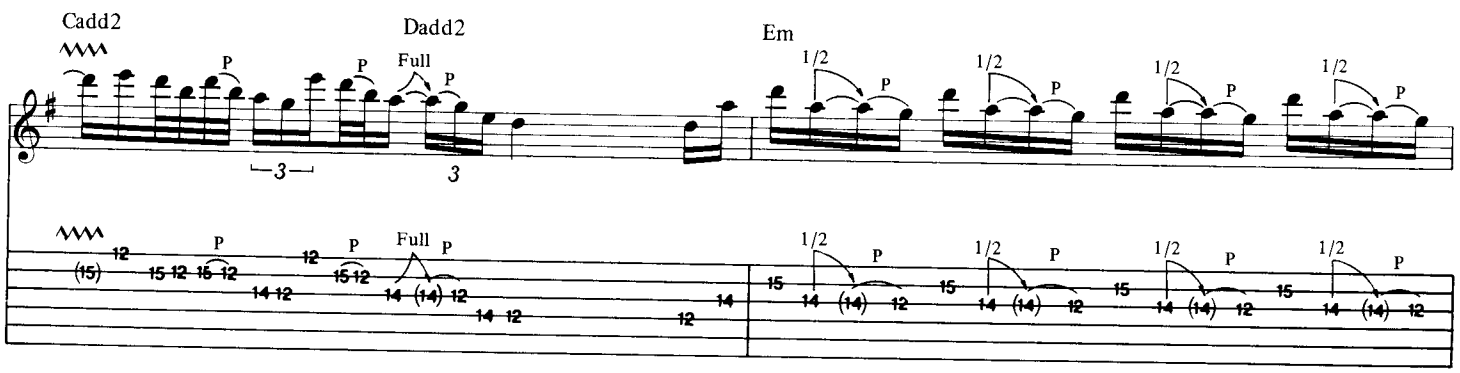

Cadd2
Dadd2
Em
Cadd2
Dadd2
8va
both gtrs. vib.
both gtrs. vib.
Em
Cadd2
Dadd2
loco
w/Rhy. Fig. 3
N.C.
Full
Harm.
H P (8va)
sl.
f

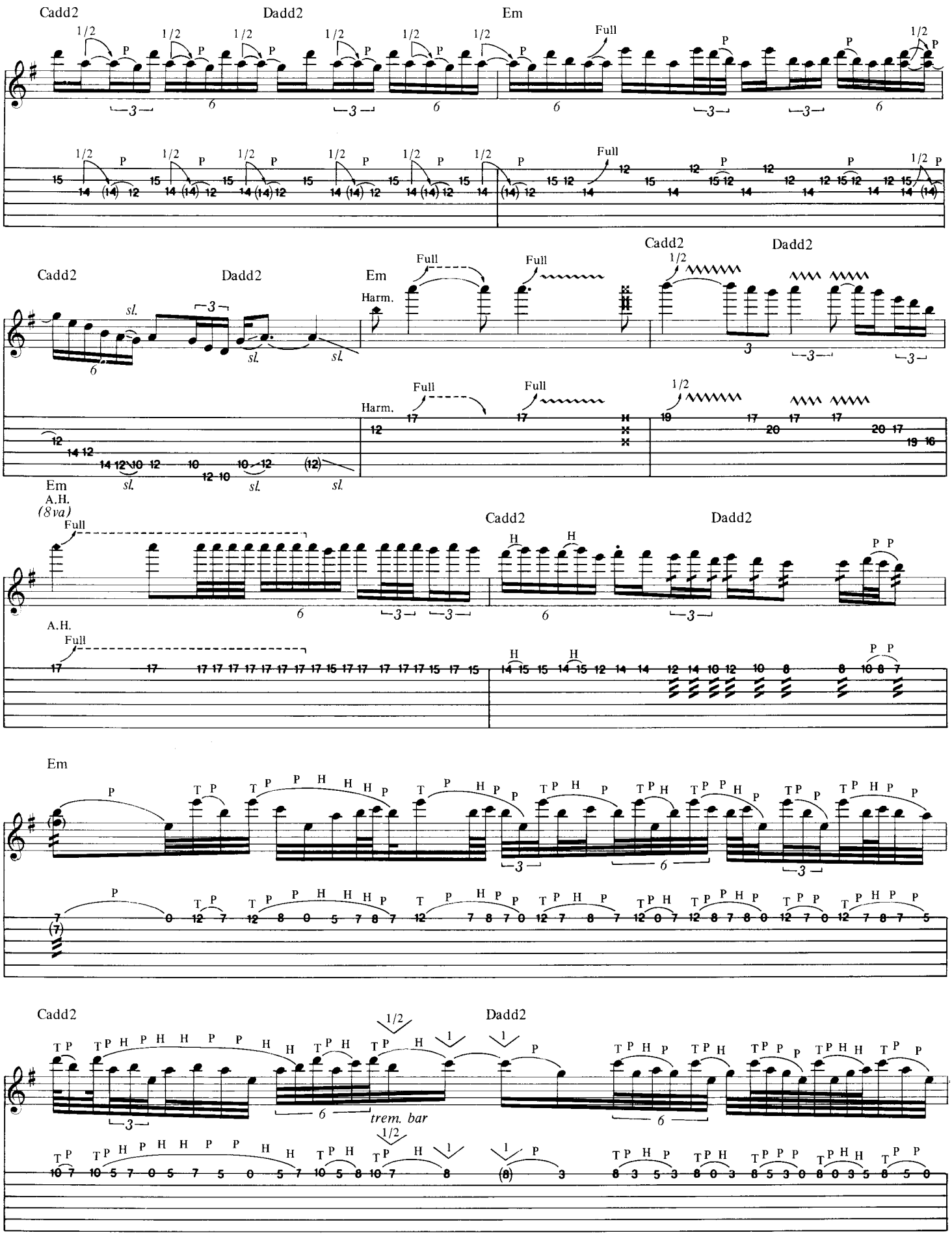

Rhy. Fig. 3 (Gtr. VII)
f
vib. w/bar
sl.

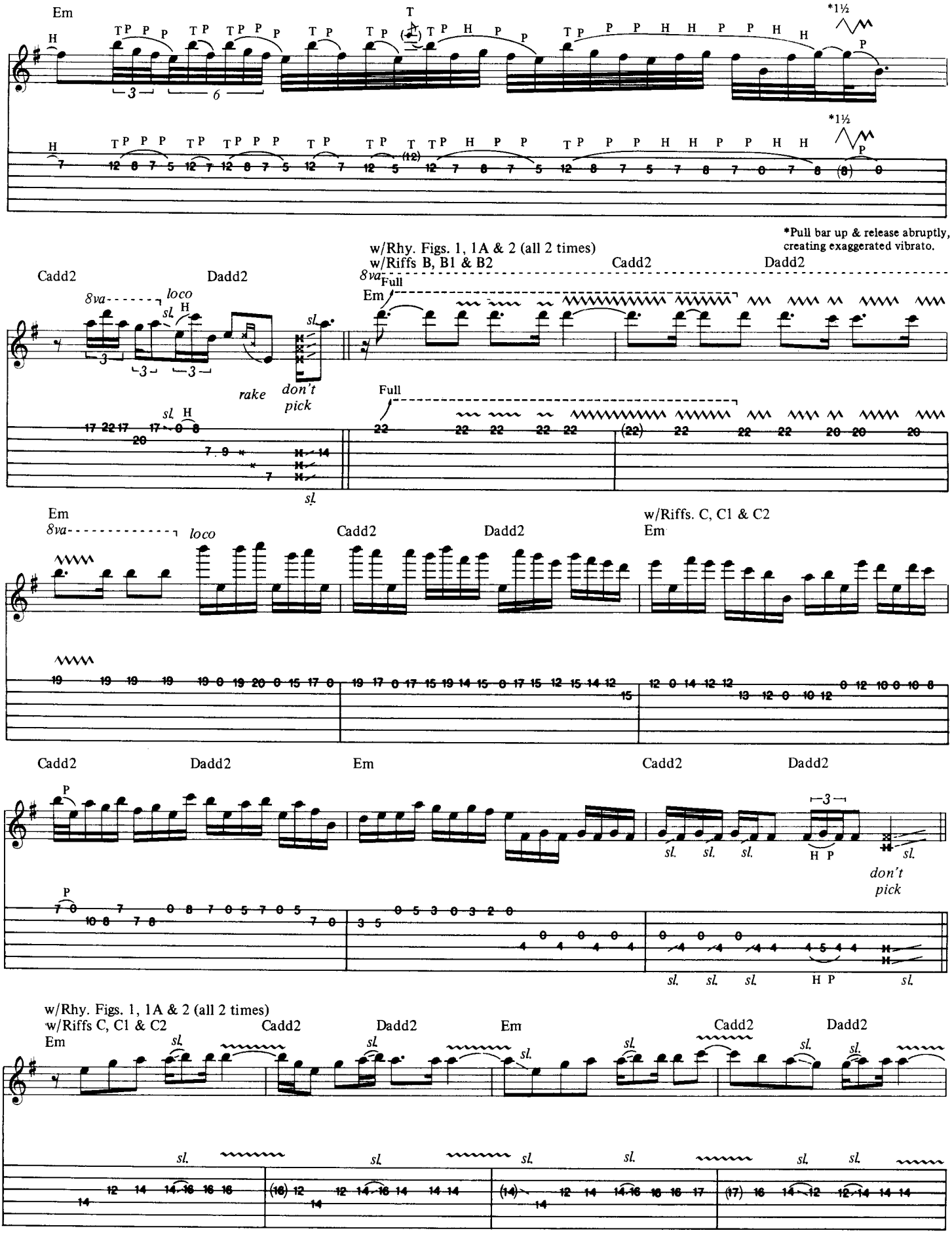

*4½
**1
5
trem. bar
**Pull bar up.
*slack
slack
trem. bar
*slack
slack
*Depress bar before striking note.

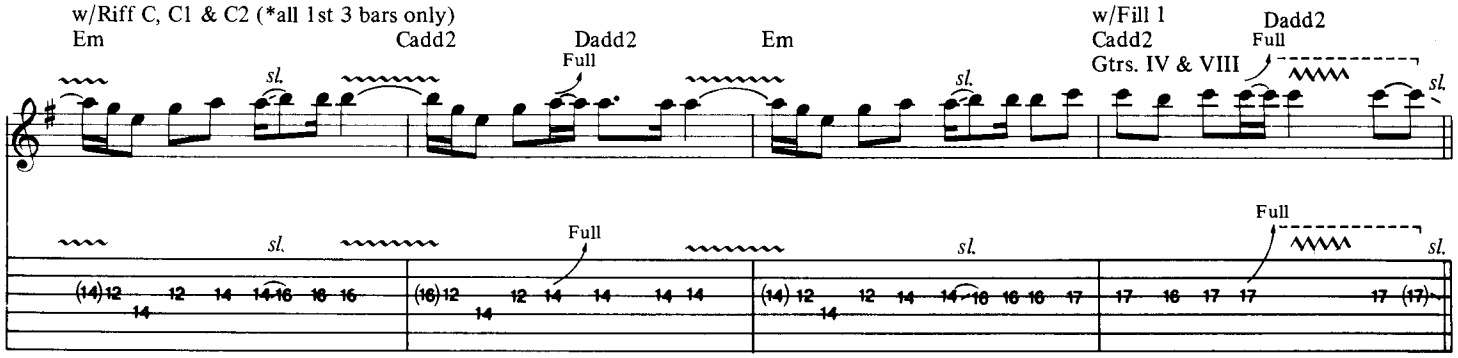

w/Rhy. Figs. 1, 1A & 2 (2 times)
w/Riffs A, A1 & A2
Em
Cadd2
Dadd2
Em
Cadd2
Dadd2
Em
Cadd2
Dadd2
Em
Cadd2
Dadd2


w/Rhy. Figs. 1, 1A & 2 (all 4 times)
Em
Cadd2
Dadd2
Em
Gtr.
VIII
1/2
Full
sl.
H
w/wah
don't pick
*Pull bar up & release abruptly,
creating exaggerated vibrato.

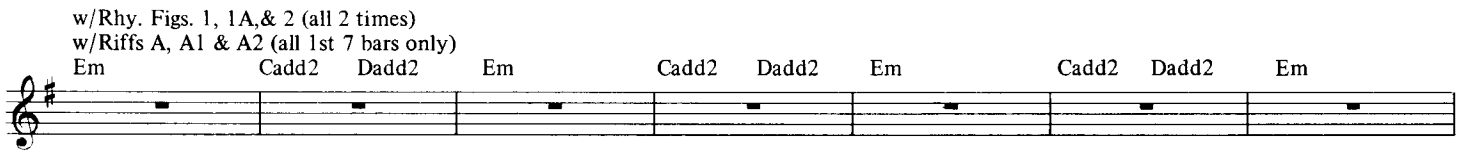

Cadd2
Dadd2
Em
P
Full
1/2

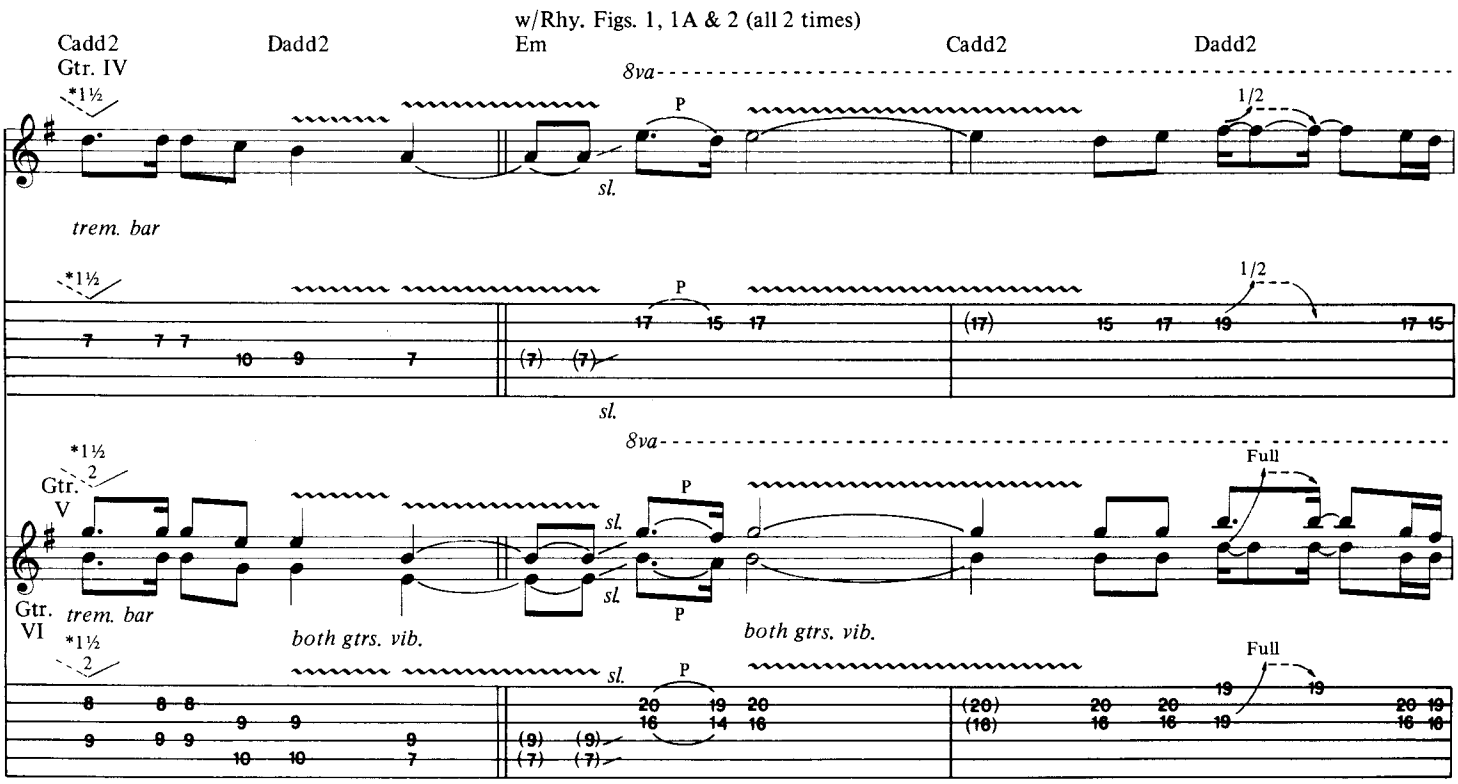

Cadd2
Dadd2
Em
Full
Harm.
A.H.
(8va)
trem. bar


Em
*1½
*Pull bar up & release abruptly, creating exaggerated vibrato.
w/Rhy. Figs. 1, 1A & 2 (all 2 times)
w/Riffs B, B1 & B2
Cadd2
Dadd2
8va
loco
Full
rake
don't pick
w/Riffs. C, C1 & C2
w/Rhy. Figs. 1, 1A & 2 (all 2 times)
w/Riffs C, C1 & C2

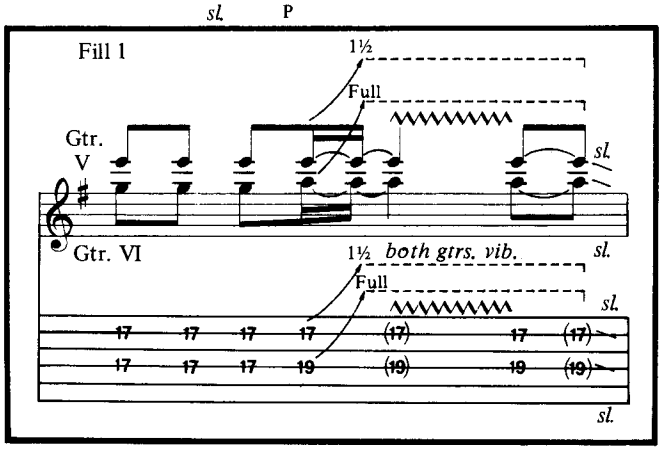


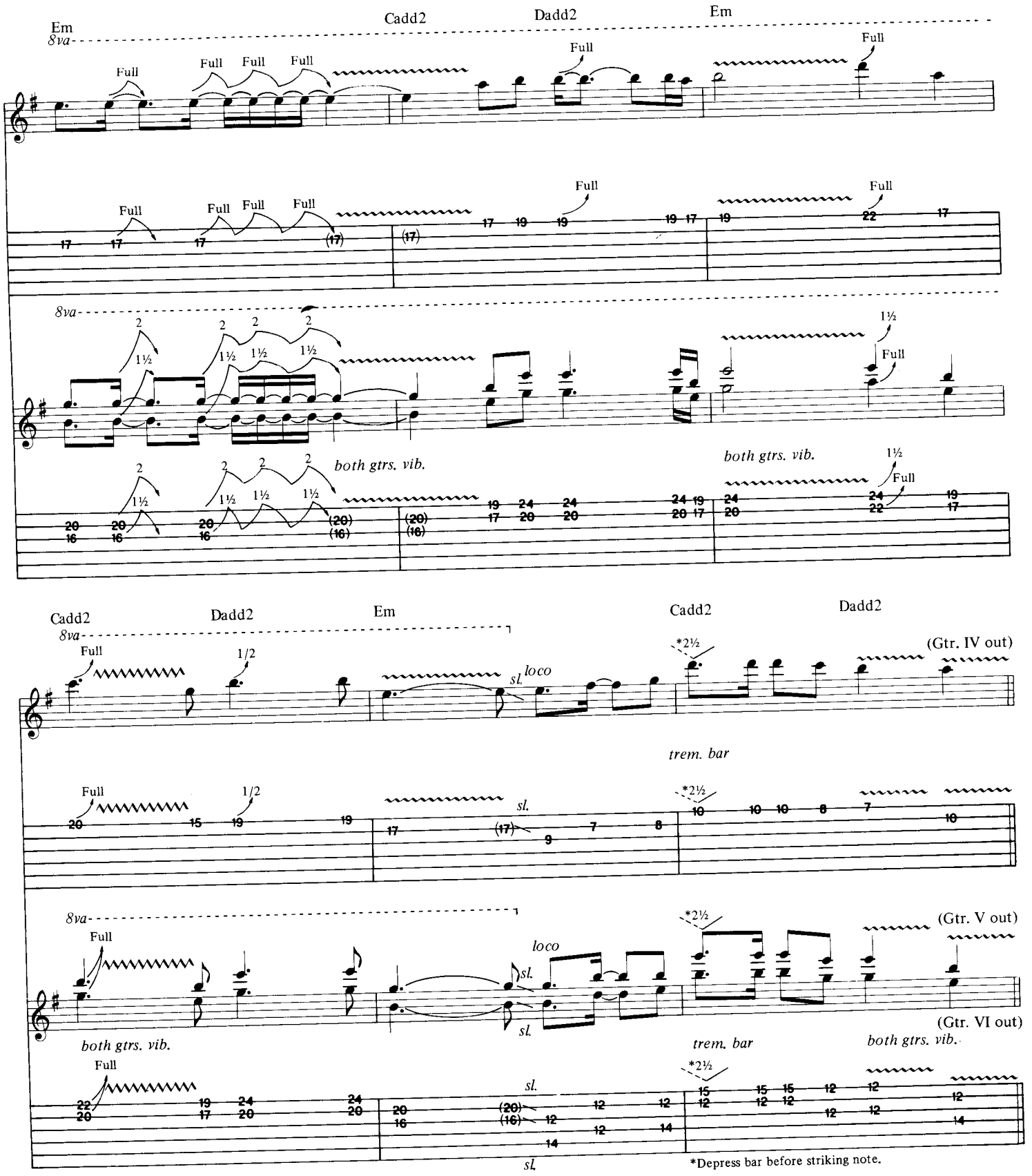
*Last note of 3rd bar is not tied.

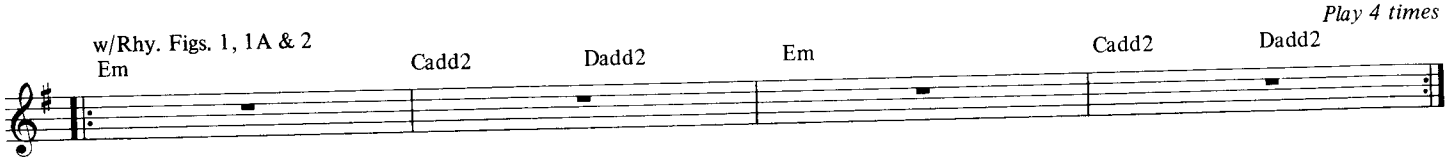


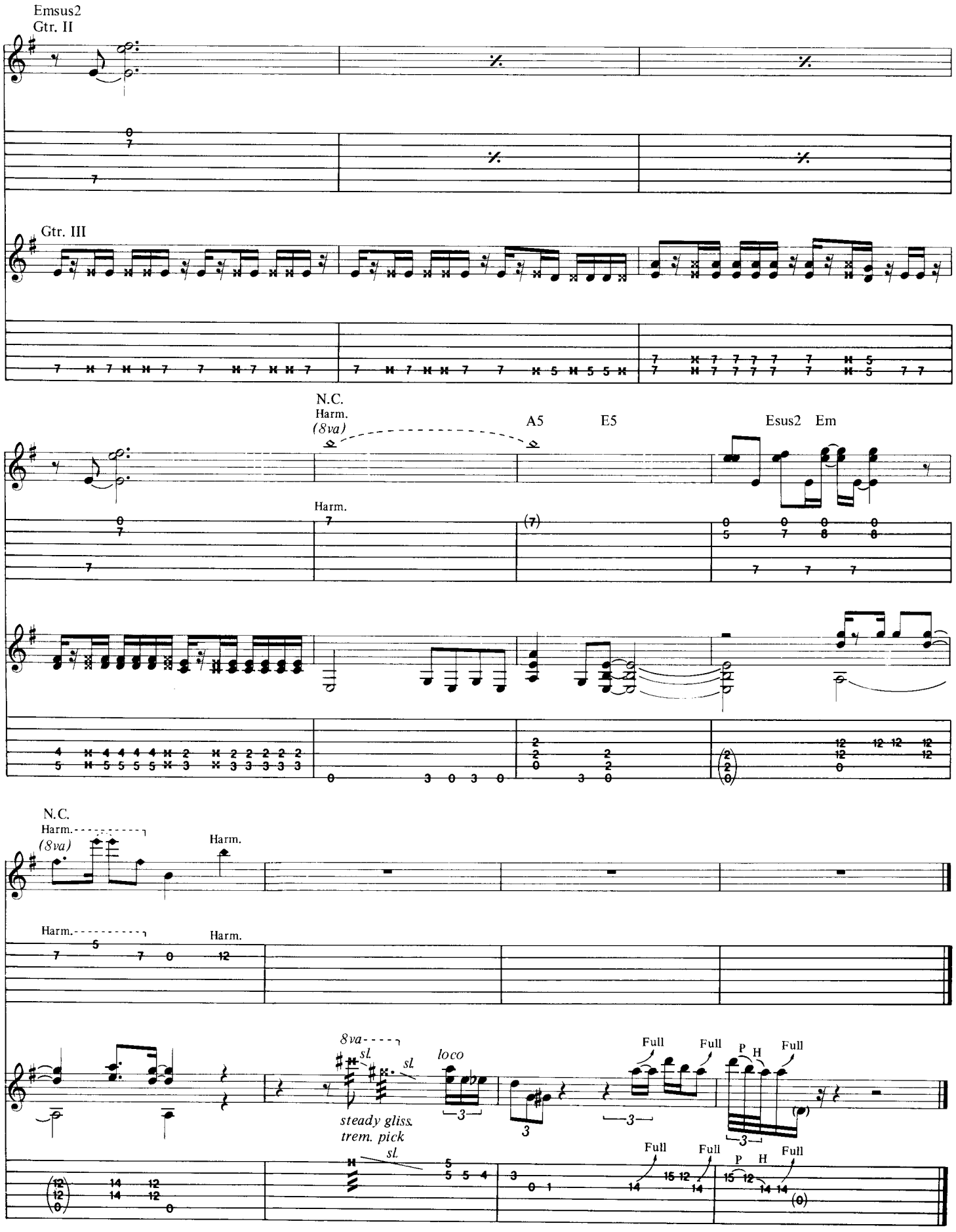


*Depress bar before striking note.



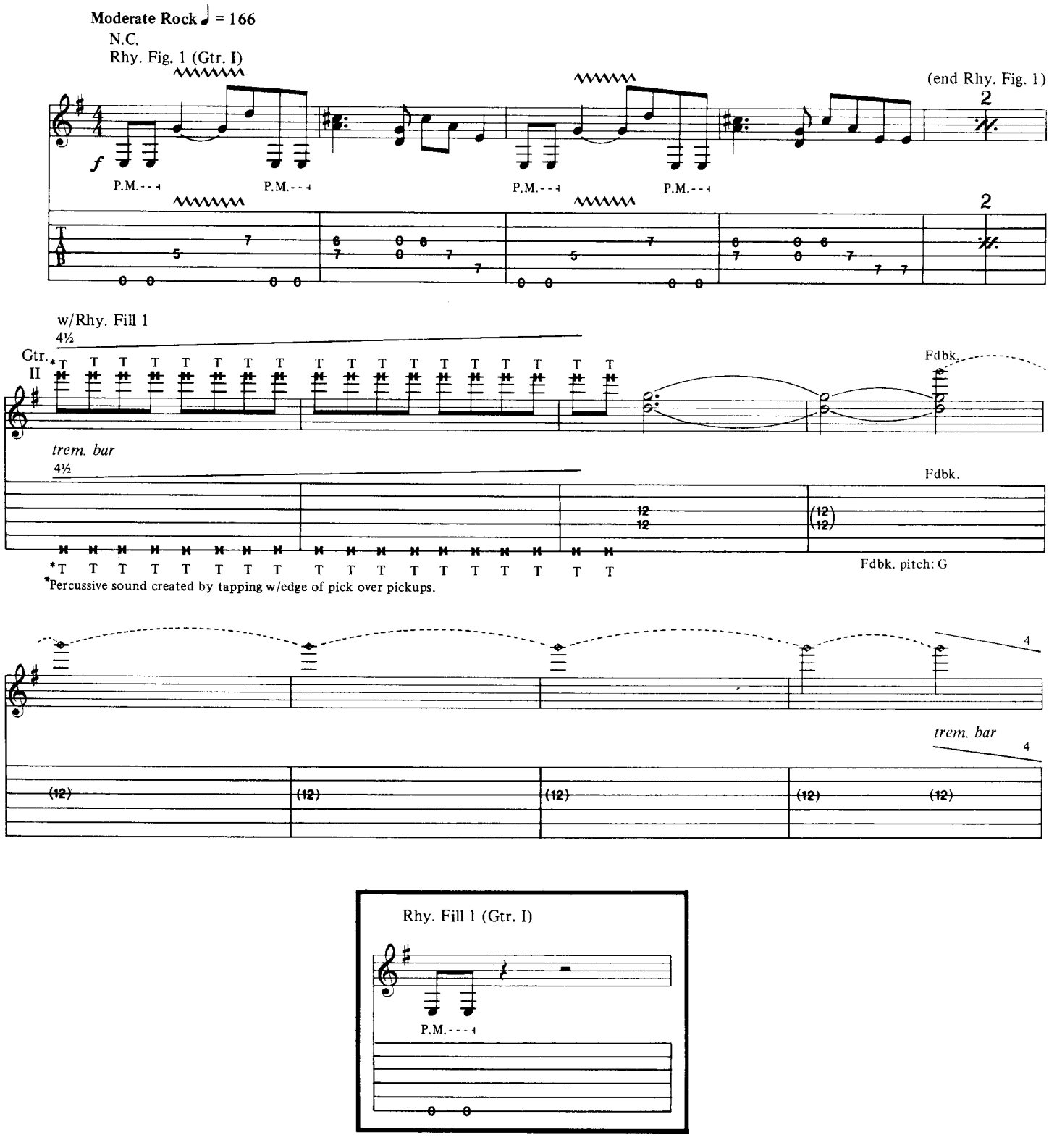

Em
Cadd2
Dadd2
Em
8va
Full
1½
2
both gtrs. vib.
Cadd2
Dadd2
Em
Cadd2
Dadd2
1/2
sl.
loco
*2½
(Gtr. IV out)
trem. bar
(Gtr. V out)
(Gtr. VI out)
both gtrs. vib.
trem. bar
both gtrs. vib.
*Depress bar before striking note.

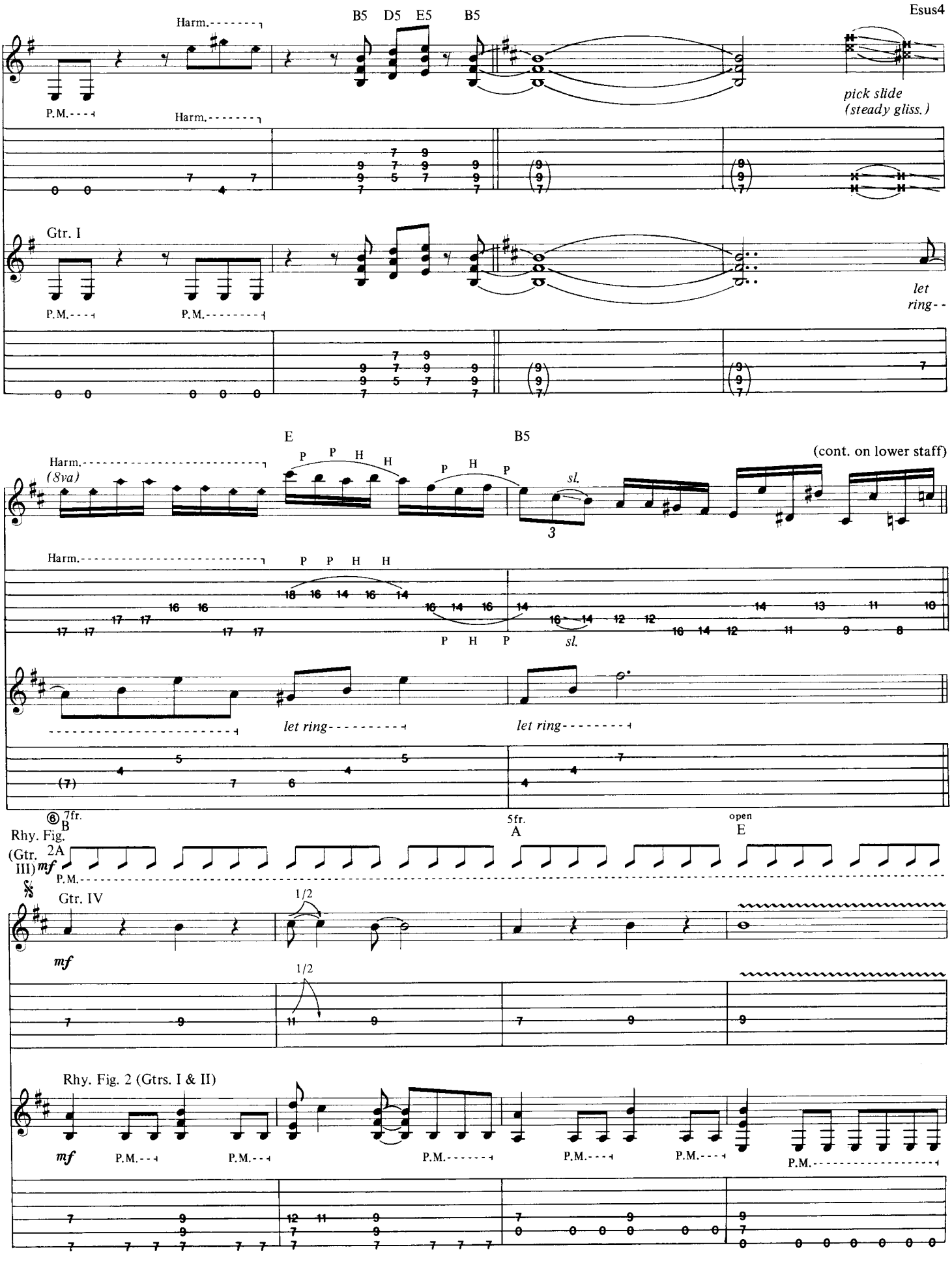

Play 4 times
w/Rhy. Figs. 1, 1A & 2
Em
Cadd2
Dadd2
Em
Cadd2
Dadd2


Emsus2
Gtr. II
Gtr. III
N.C.
Harm.
(8va)
A5
E5
Esus2
Em
Harm.
N.C.
Harm.
(8va)
Harm.
Harm.
Harm.
8va
sl.
sl.
loco
steady gliss.
trem. pick
sl.
Full
Full
P H
Full
Full
Full
P H
Full

Motorcycle Driver

Music by Joe Satriani




B5 D5 E5 B5
Esus4
Harm.
P.M.
pick slide
(steady gliss.)
Gtr. I
let ring
E
B5
(cont. on lower staff)
(8va)
sl.
P H
let ring
7fr.
5fr.
open
Rhy. Fig. 2A
(Gtr. III)
mf
Gtr. IV
1/2
Rhy. Fig. 2 (Gtrs. I & II)

1st time Gtr. II substitute Rhy. Fill 2

7fr.
B
5fr.
A
open
E
P.M.
1/2
H
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
7fr.
B
5fr.
A
open
E
P.M.
*
1/2
sl.
*Play 1st time only.
sl.
P.M.
P.M.
P.M.
P.M.
sl.
P.M.
sl.
P.M.

Rhy. Fill 2 (Gtr. II)

P.M.

5fr. A 7fr. B (end Rhy. Fig. 2A)

P.M.

sl.

sl.

(end Rhy. Fig. 2)

P.M. P.M. P.M. P.M. sl. sl. P.M. P.M.

w/Rhy. Figs. 2 & 2A

⑥ 7fr. B 1/2 5fr. A open E 7fr. B

Gtr. V

Gtr. IV

both notes vib.

1/2 5fr. A open E 7fr. B 1/2

both notes vib.

*Play 1st time only.

1st time Gtrs. I & II substitute Rhy. Fill 3

2nd time w/Fill 1

5fr. A sl. open E 5fr. A sl. 7fr. B To Coda

both notes vib. both notes vib.

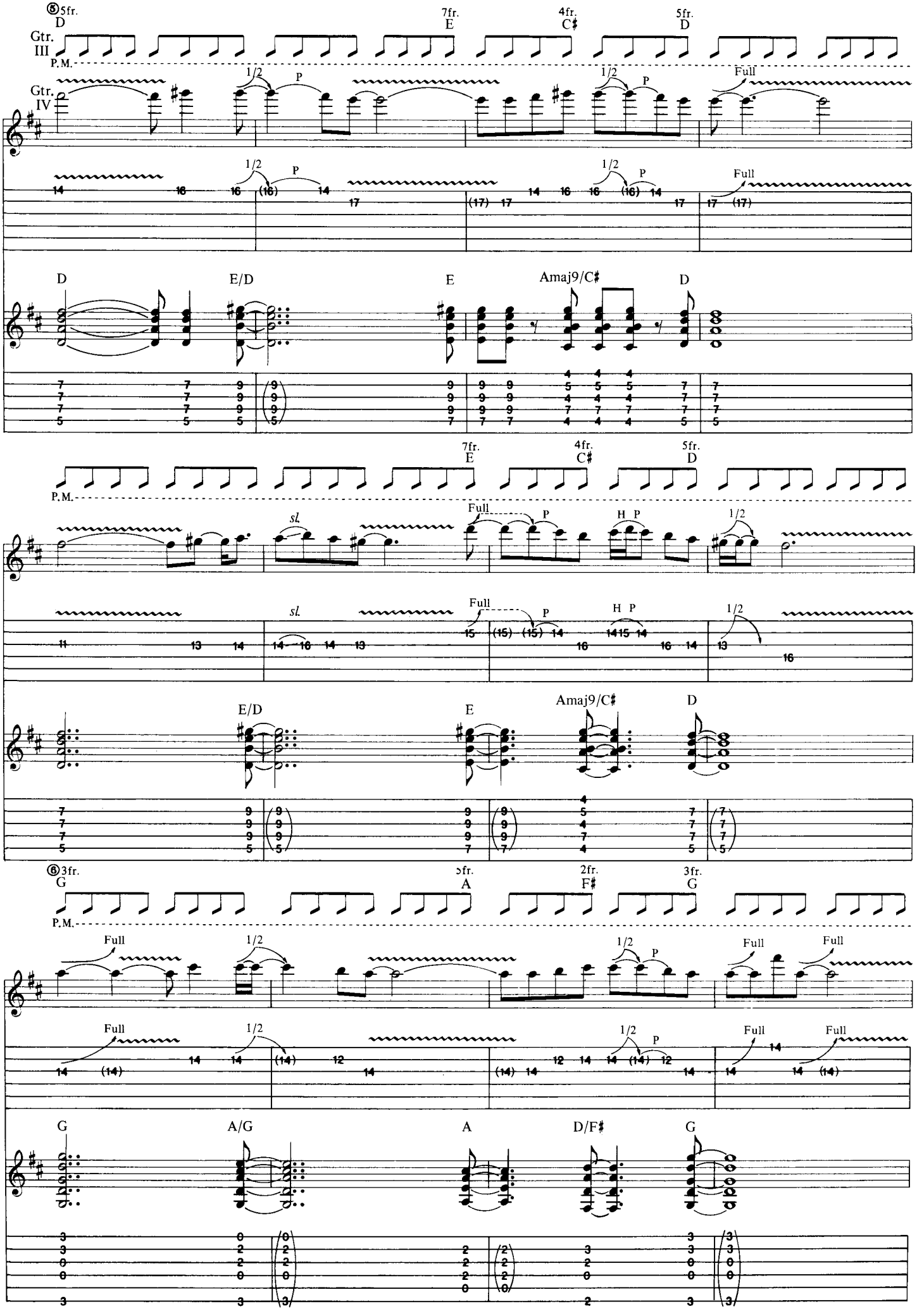
sl. sl.

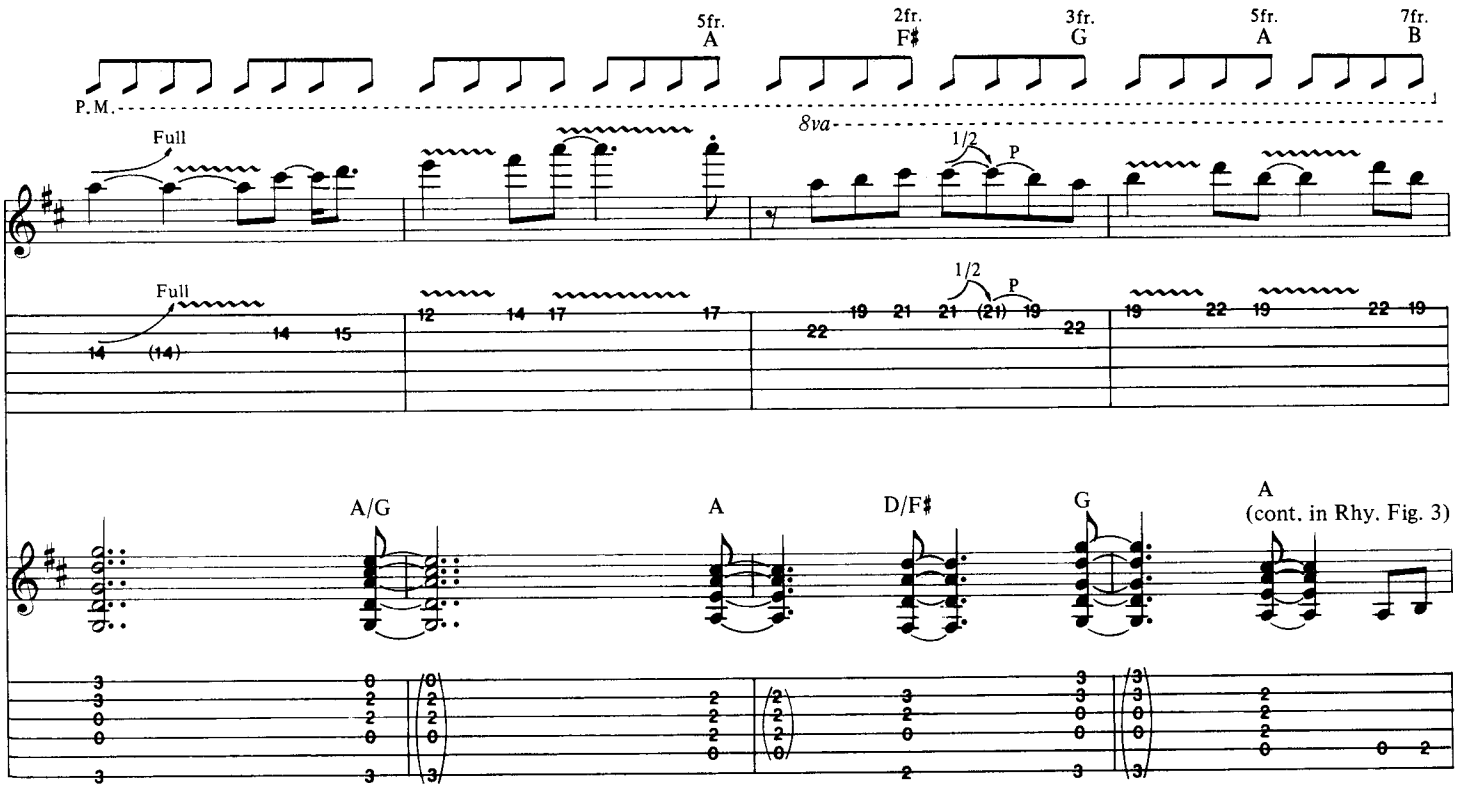
Rhy. Fill 3 (Gtrs. I & II)

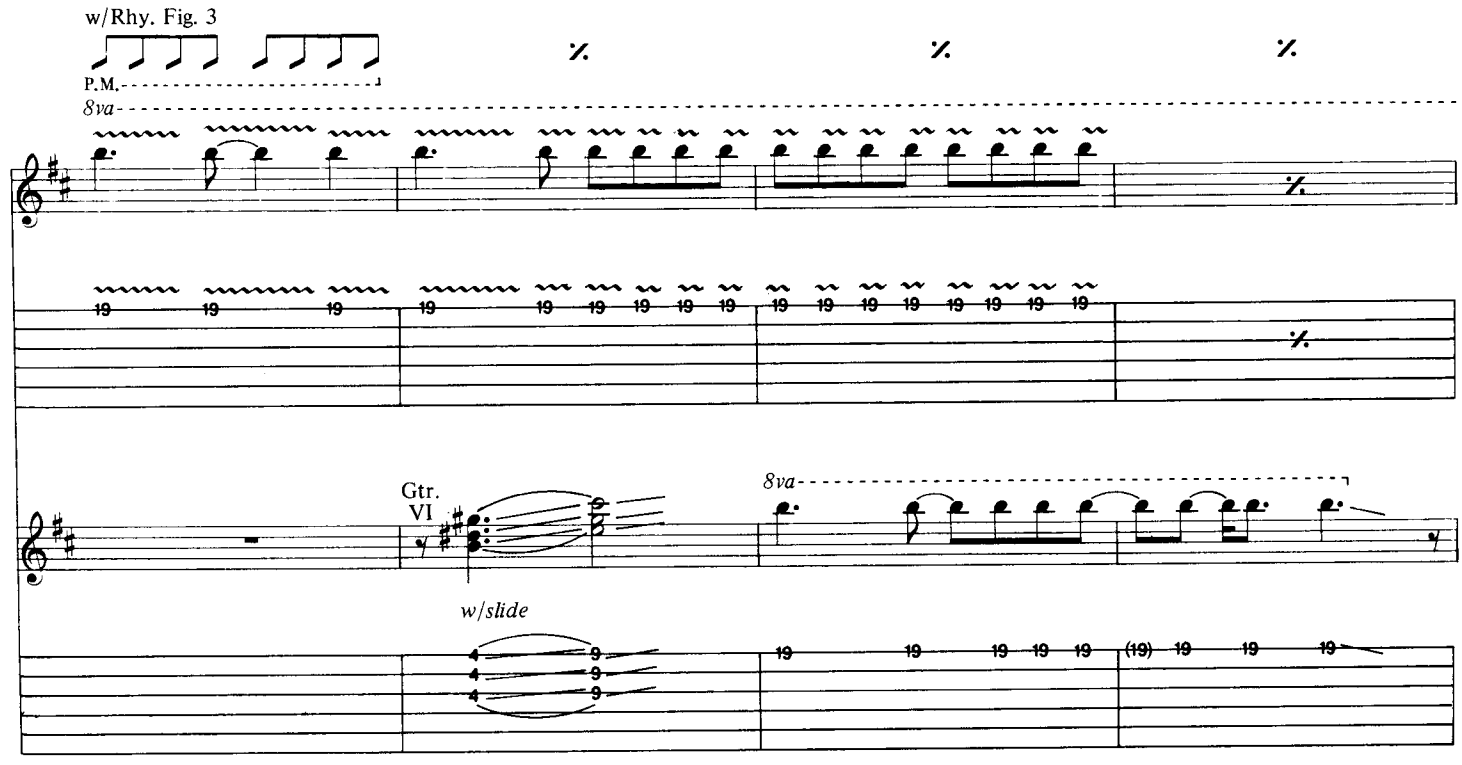
P.M. sl. sl. H H

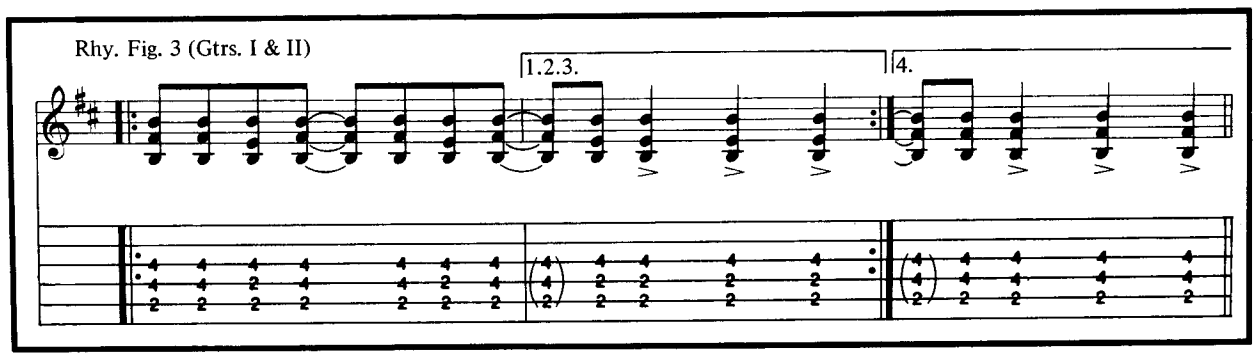
Fill 1 (Gtr. VII)

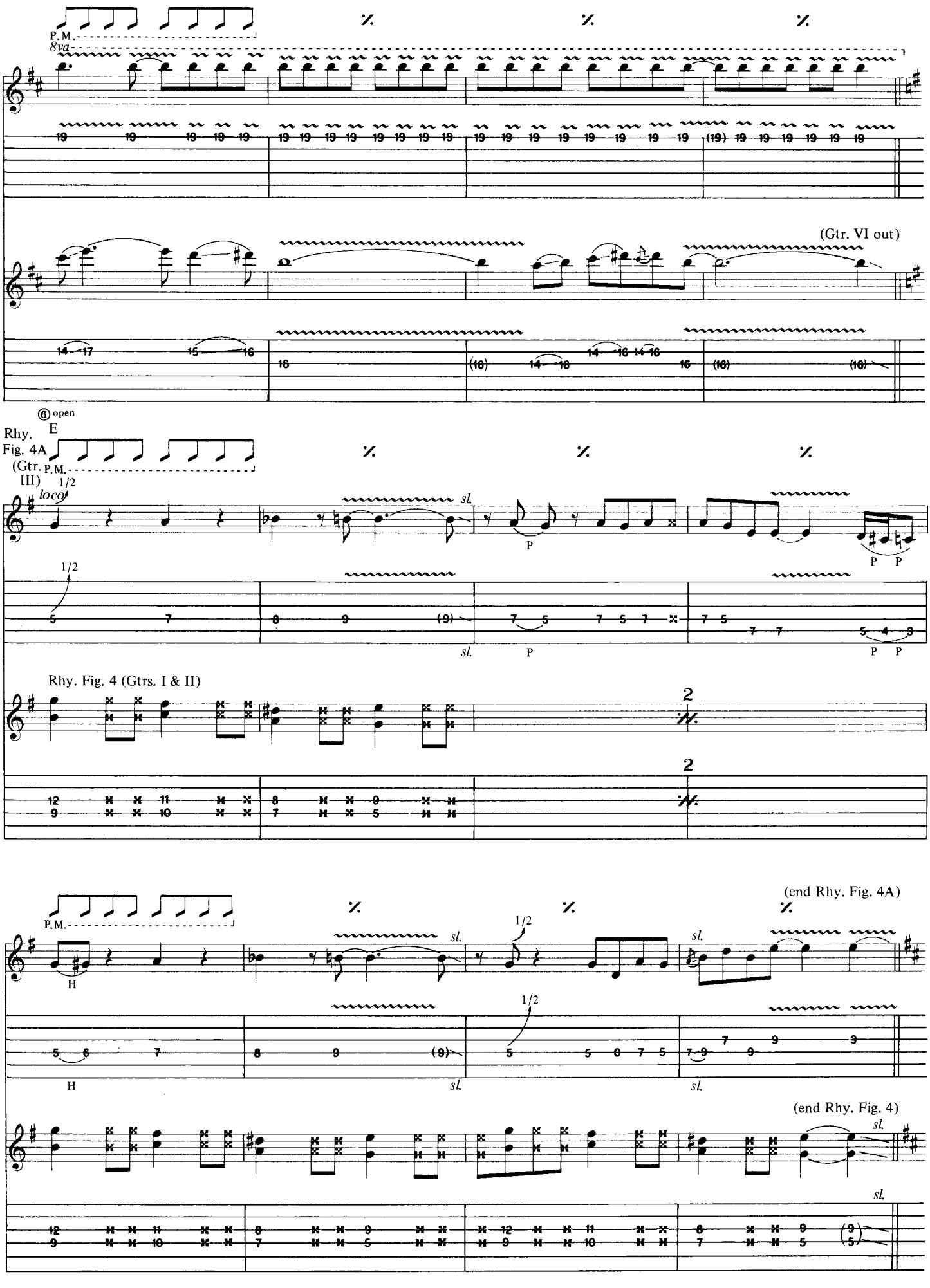
sl. sl.

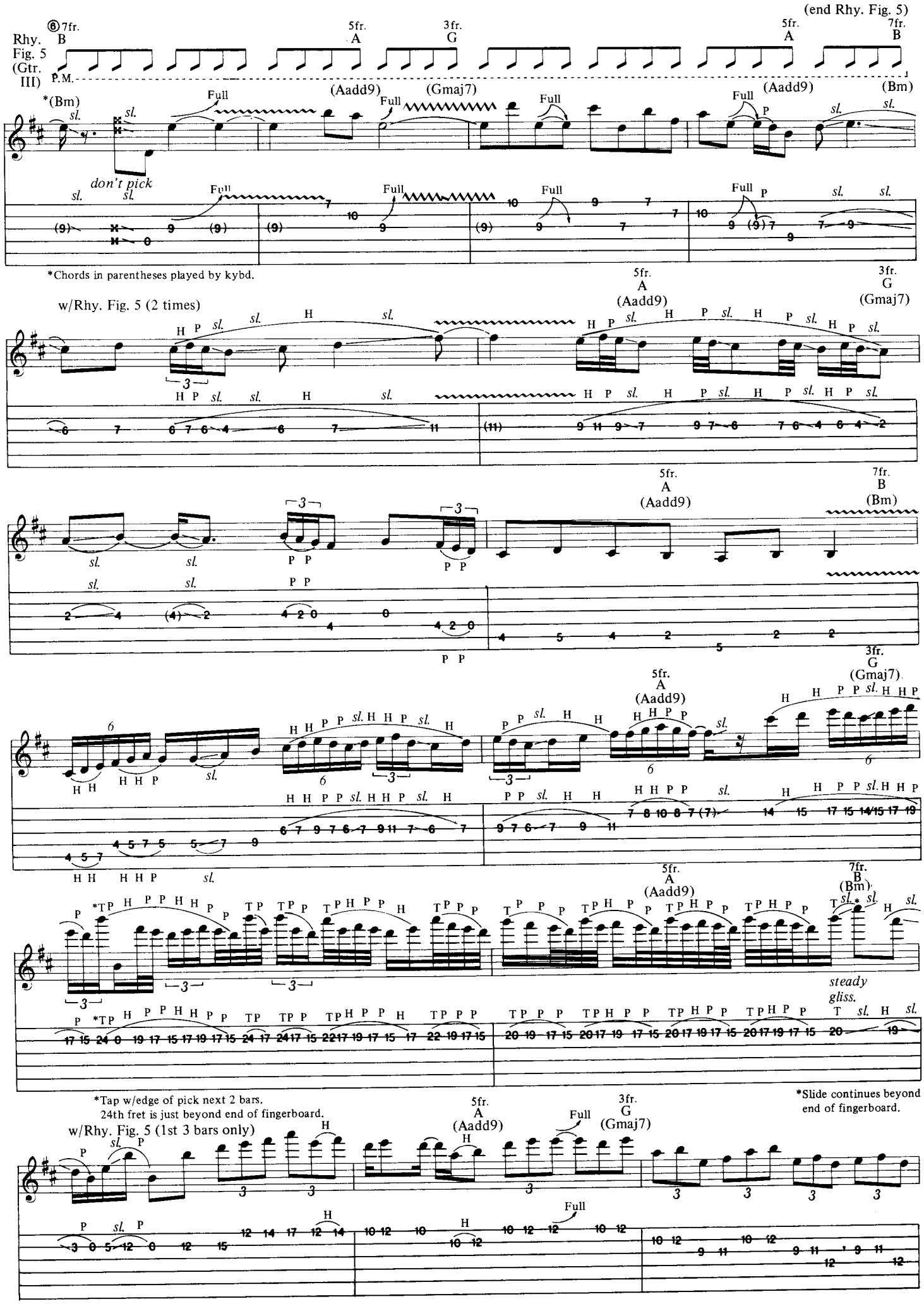

⑤5fr.
D
7fr.
E
4fr.
C♯
5fr.
D
Gtr. III
P.M.
Gtr. IV
1/2
P
Full
D
E/D
E
Amaj9/C♯
D
sl.
H P
⑥3fr.
G
A
2fr.
F♯
3fr.
G
A/G
D/F♯

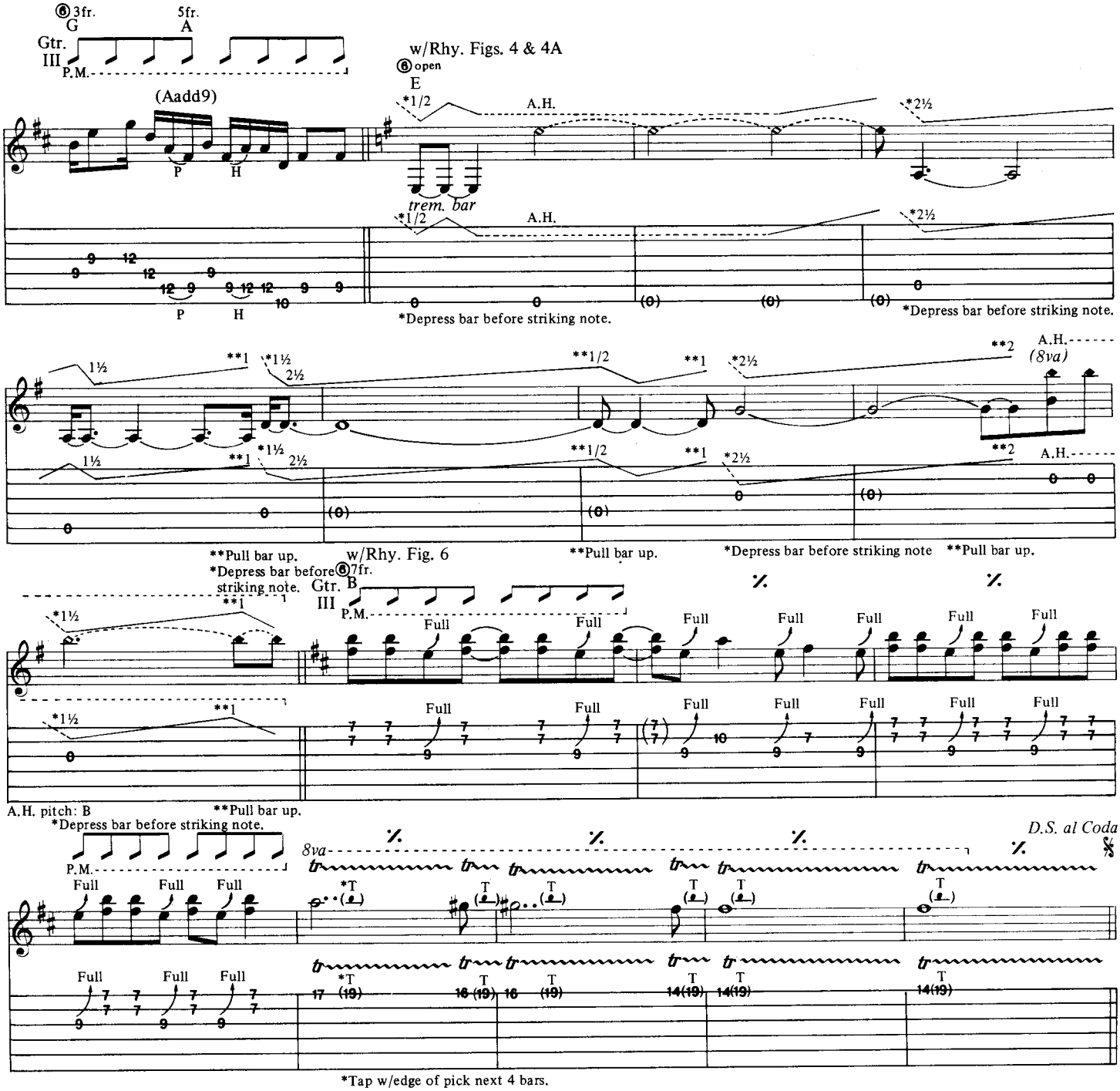

5fr.
A
2fr.
F♯
3fr.
G
5fr.
A
7fr.
B
P.M.
8va
Full
1/2
P
Full
A/G
A
D/F♯
G
A
(cont. in Rhy. Fig. 3)

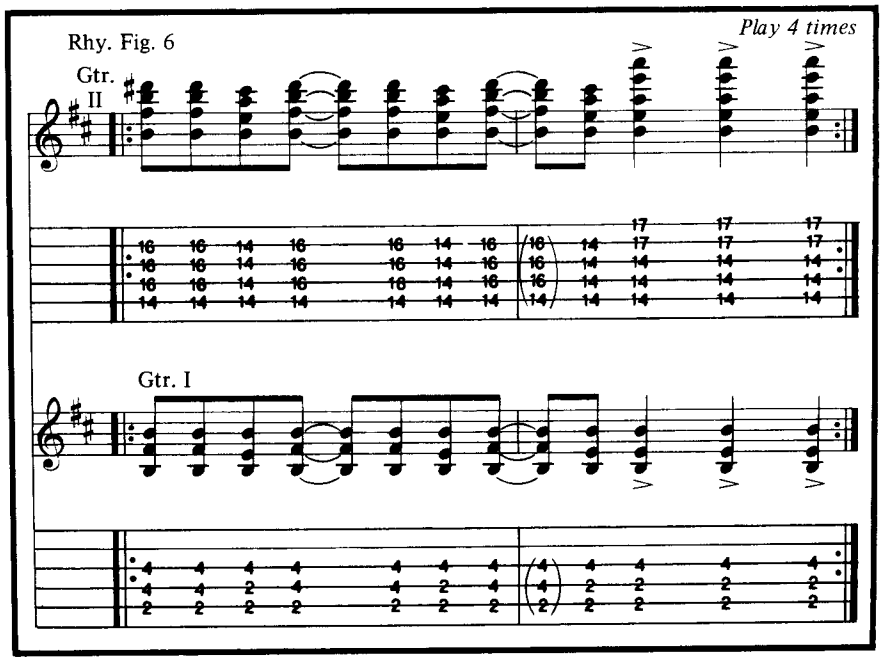

w/Rhy. Fig. 3
P.M.
8va
Gtr.
VI
8va
w/slide

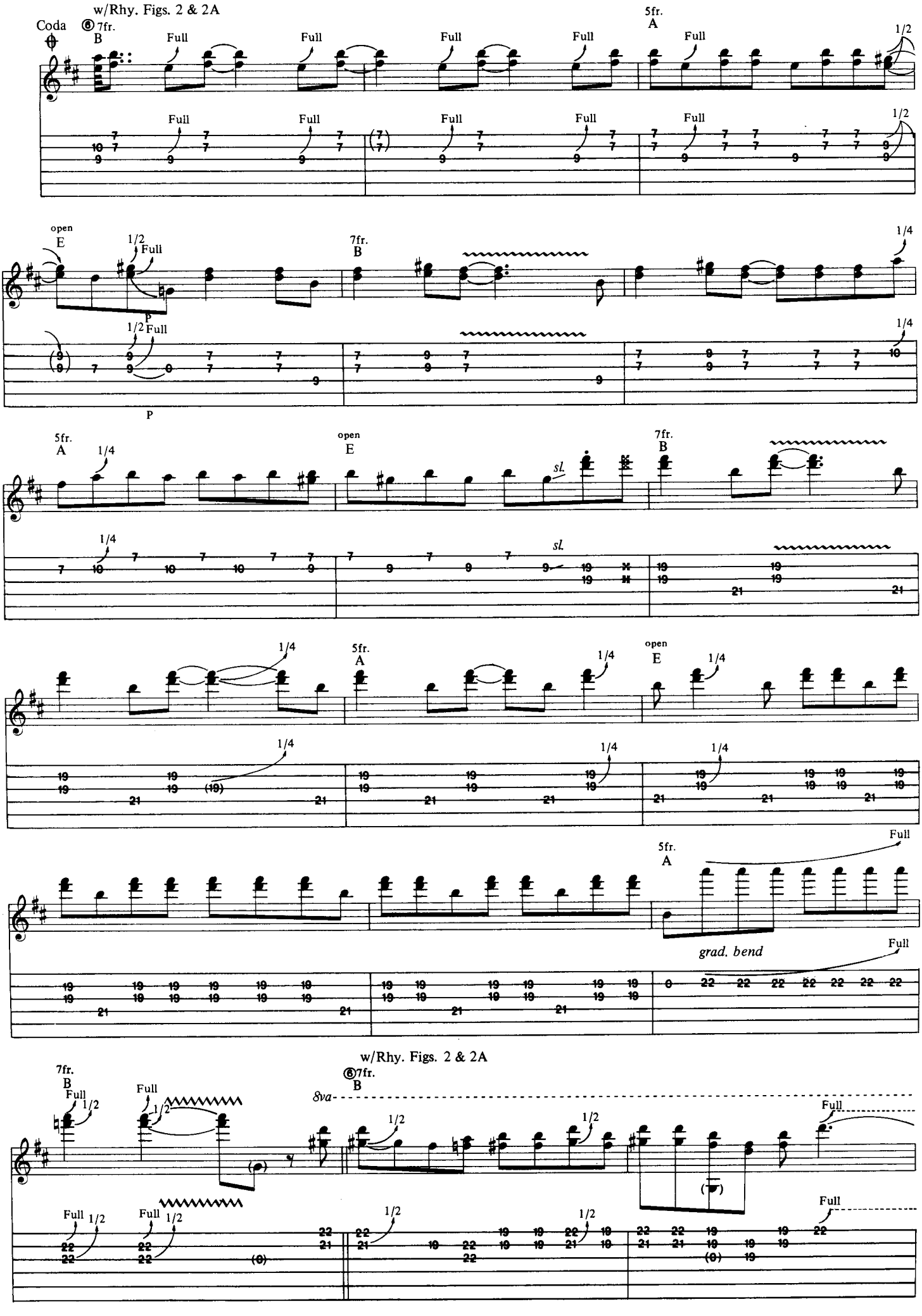

Rhy. Fig. 3 (Gtrs. I & II)
1.2.3.
4.

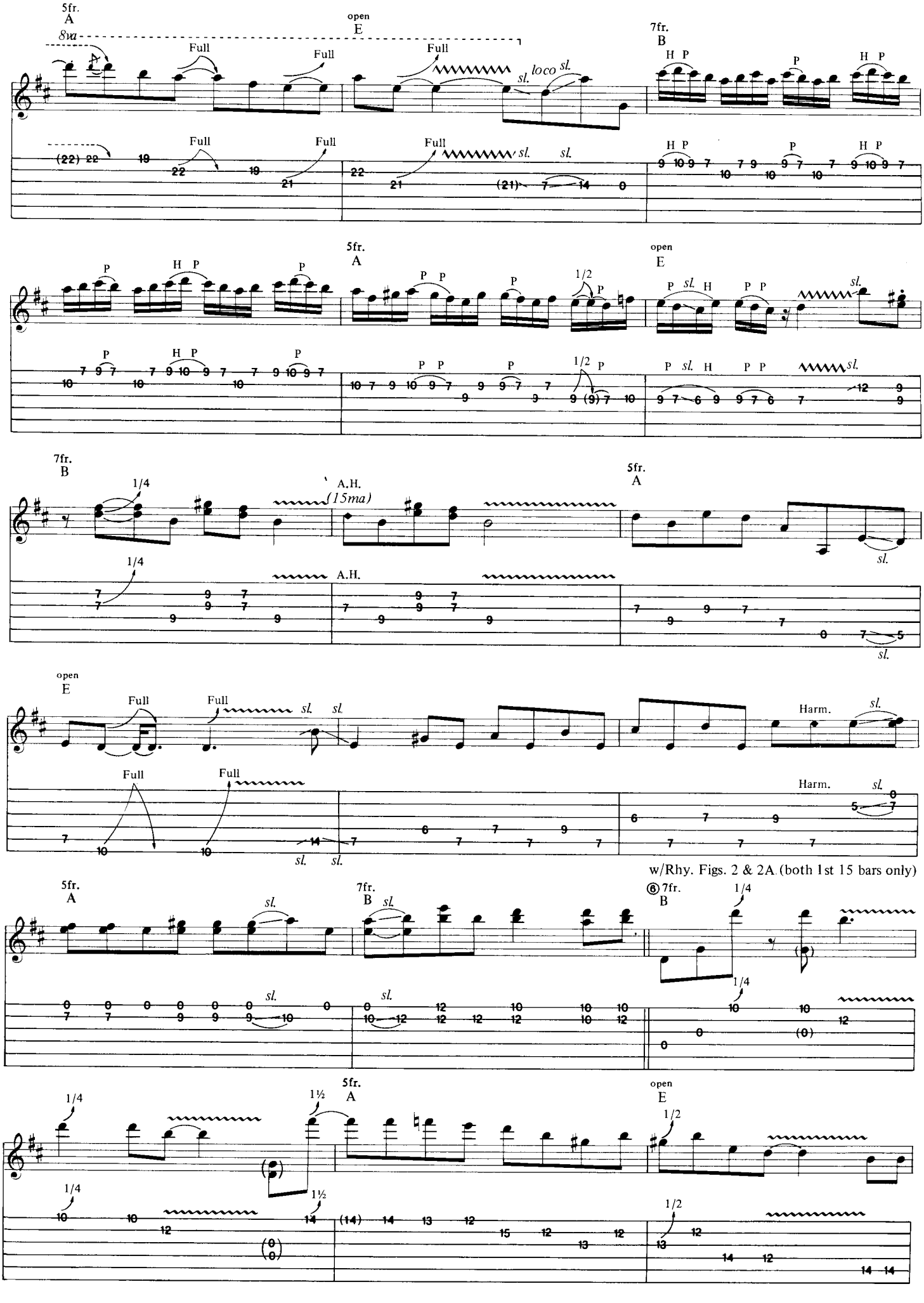

P.M.
8va
(Gtr. VI out)
⑧ open
E
Rhy. Fig. 4A
(Gtr. III)
P.M.
1/2
loco
sl.
P
Rhy. Fig. 4 (Gtrs. I & II)
(end Rhy. Fig. 4A)
H
(end Rhy. Fig. 4)

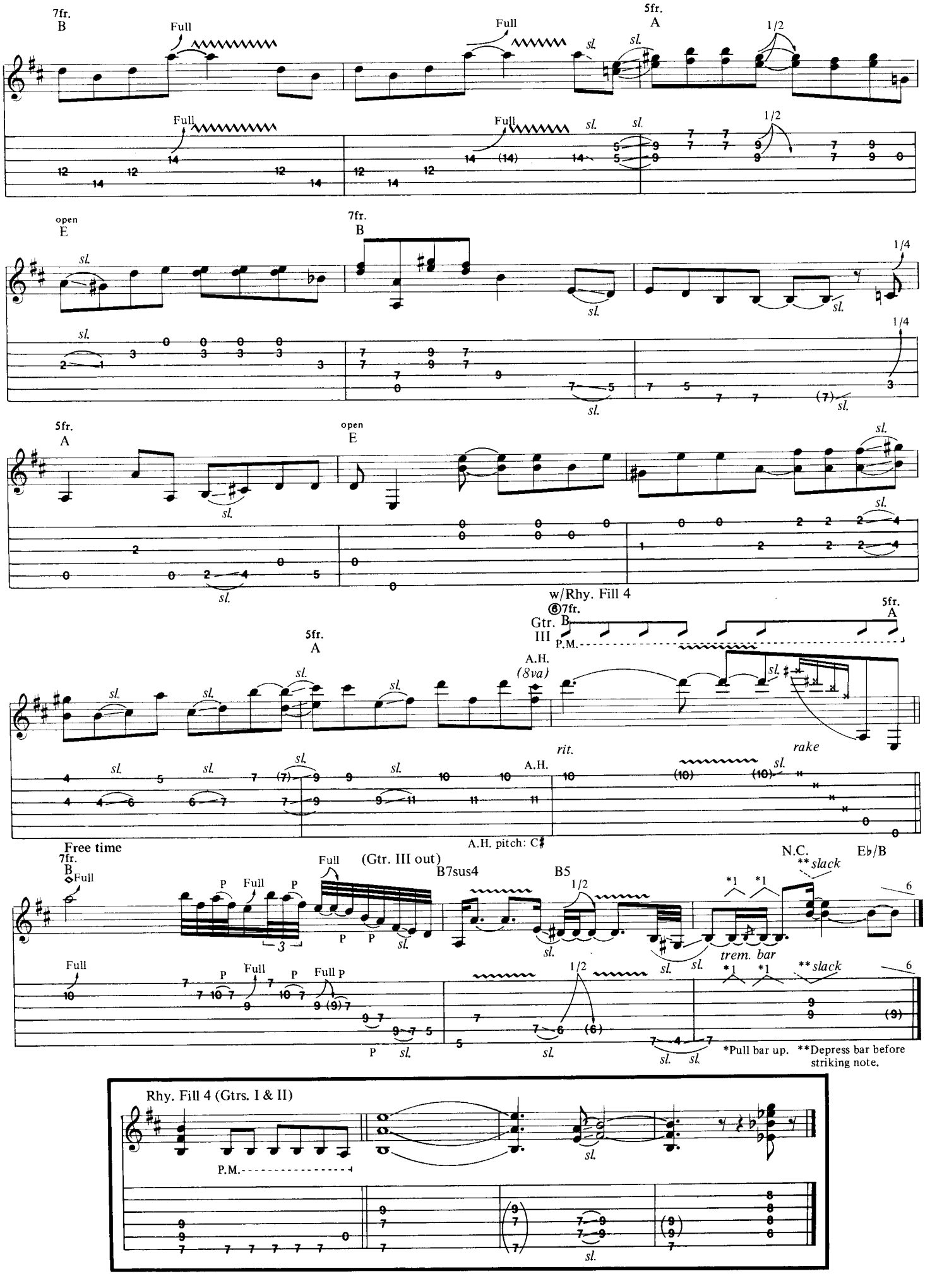

(end Rhy. Fig. 5)
Rhy. Fig. 5 (Gtr. III)
P.M.
*(Bm)
(Aadd9)
(Gmaj7)
(Aadd9)
(Bm)
don't pick
*Chords in parentheses played by kybd.
w/Rhy. Fig. 5 (2 times)
(Aadd9)
(Gmaj7)
(Aadd9)
(Bm)
(Gmaj7)
(Aadd9)
(Bm)
steady gliss.
*Tap w/edge of pick next 2 bars.
24th fret is just beyond end of fingerboard.
*Slide continues beyond end of fingerboard.
w/Rhy. Fig. 5 (1st 3 bars only)
(Aadd9)
(Gmaj7)


⑥ 3fr.
G
5fr.
A
Gtr. III
P.M.
(Aadd9)
P
H
w/Rhy. Figs. 4 & 4A
⑥ open
E
*1/2
A.H.
*2½
trem. bar
*Depress bar before striking note.
1½
**1
*1½
2½
**1/2
**2
(8va)
**Pull bar up.
w/Rhy. Fig. 6
*Depress bar before striking note.
⑦ 7fr.
Gtr. III
P.M.
Full
A.H. pitch: B
8va
D.S. al Coda
*Tap w/edge of pick next 4 bars.


Rhy. Fig. 6
Play 4 times
Gtr. II
Gtr. I

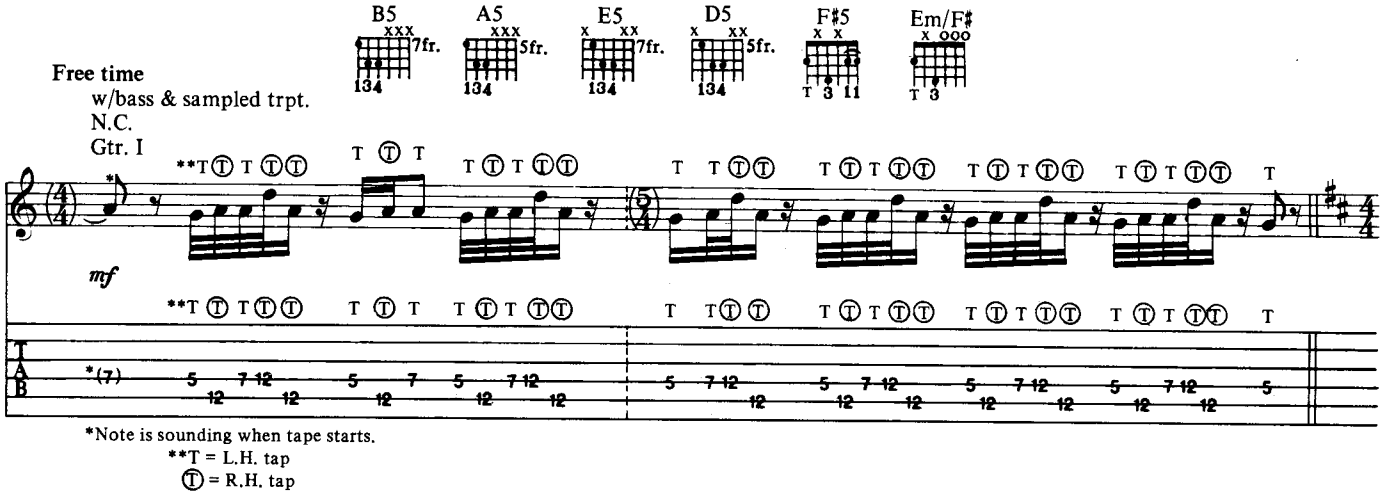

w/Rhy. Figs. 2 & 2A
Coda
7fr.
B
Full
5fr.
A
1/2
open
E
P
sl.
grad. bend
8va
w/Rhy. Figs. 2 & 2A


5fr.
A
8va
Full
open
E
loco
sl.
7fr.
B
H P
P
1/2
1/4
A.H.
(15ma)
Harm.
w/Rhy. Figs. 2 & 2A (both 1st 15 bars only)
⑥ 7fr.
1½

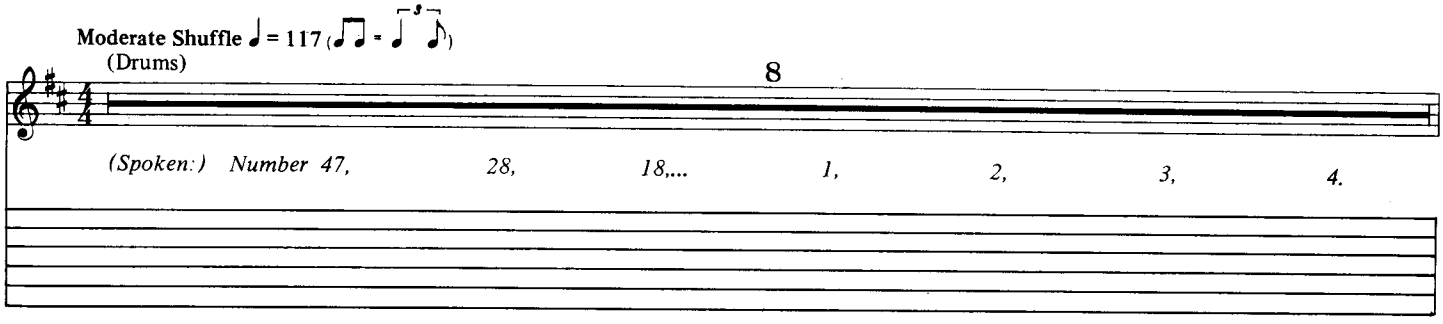

7fr.
B
Full
5fr.
A
1/2
sl.
open
E
1/4
w/Rhy. Fill 4
⑥7fr.
Gtr. B
III
P.M.
A.H.
(8va)
rit.
rake
Free time
(Gtr. III out)
B7sus4
B5
N.C.
Eb/B
**slack
trem. bar
*1
*Pull bar up.
**Depress bar before striking note.
Rhy. Fill 4 (Gtrs. I & II)

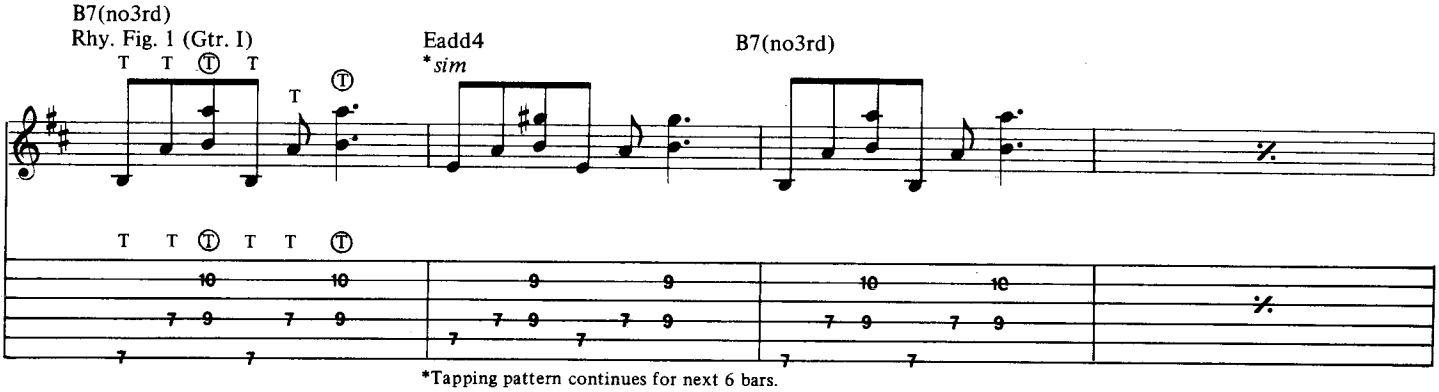
New Blues

Music by Joe Satriani

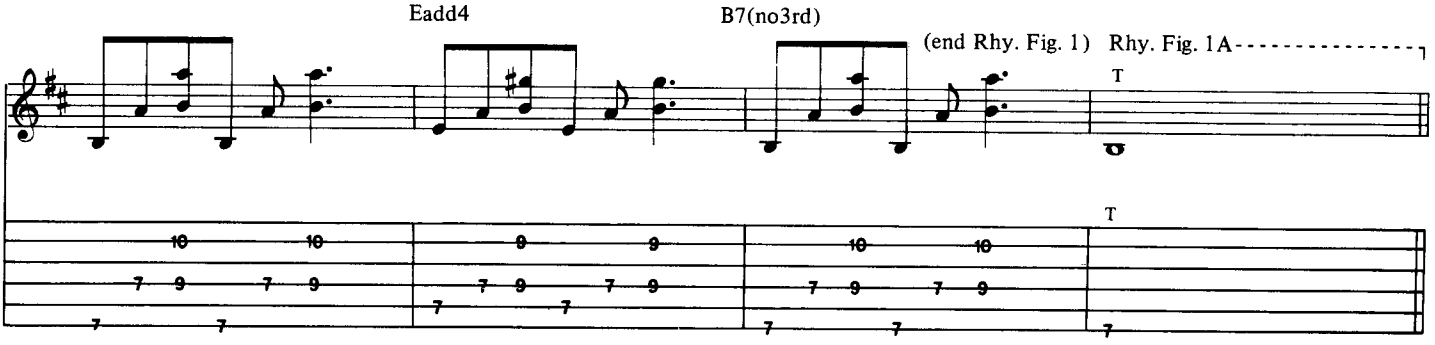


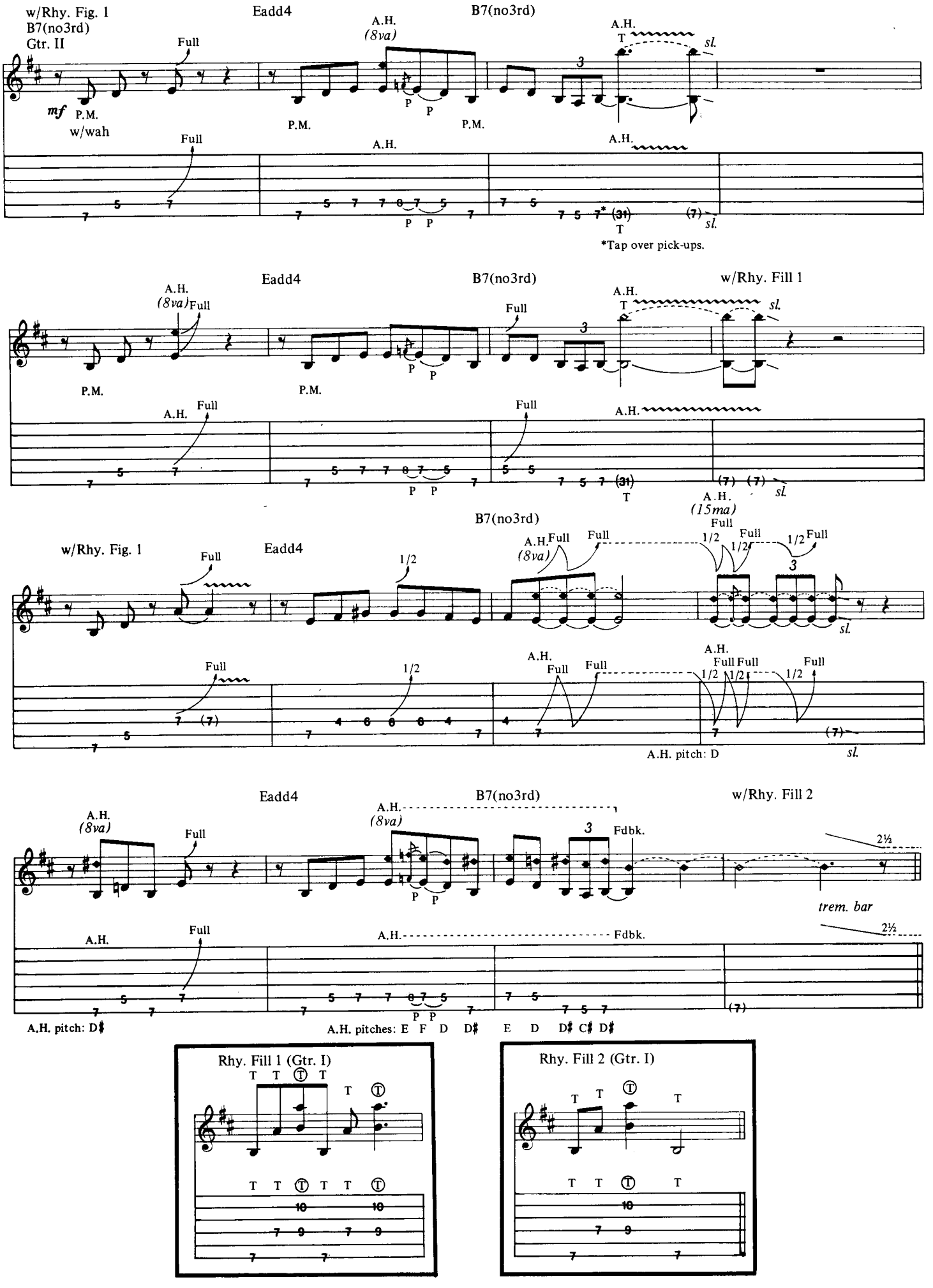
*Note is sounding when tape starts.
**T = L.H. tap
Ⓣ = R.H. tap

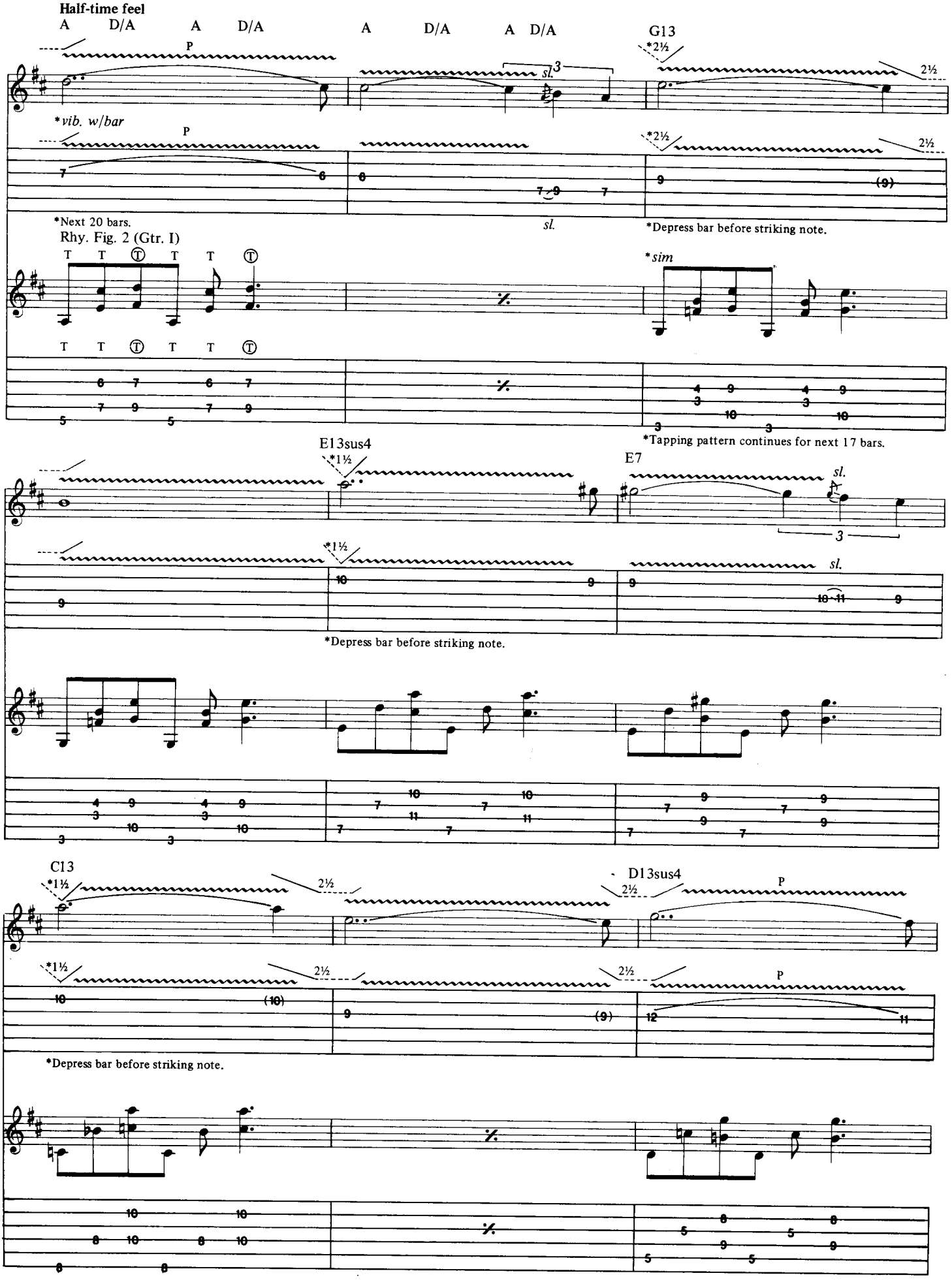


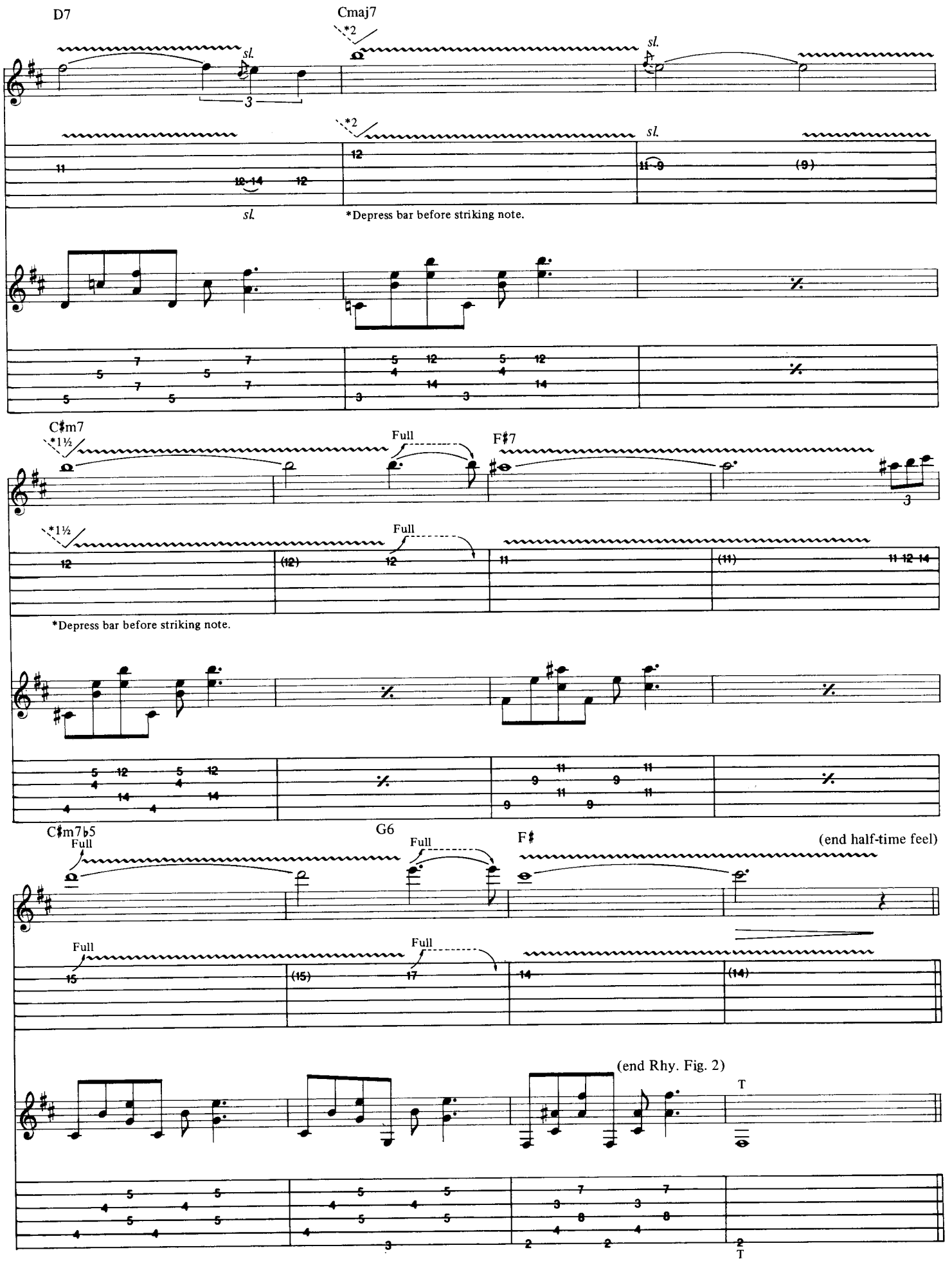


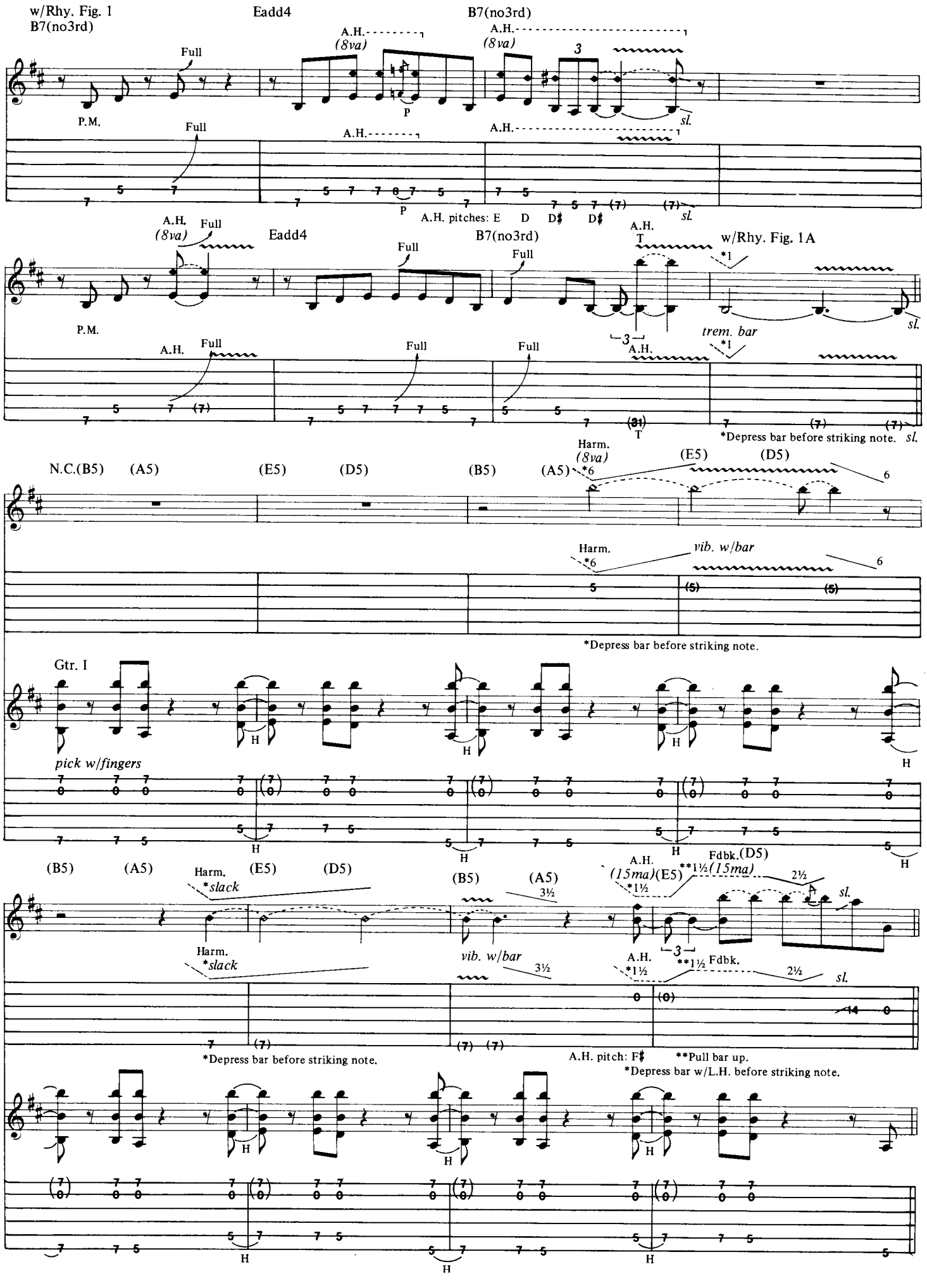
*Tapping pattern continues for next 6 bars.

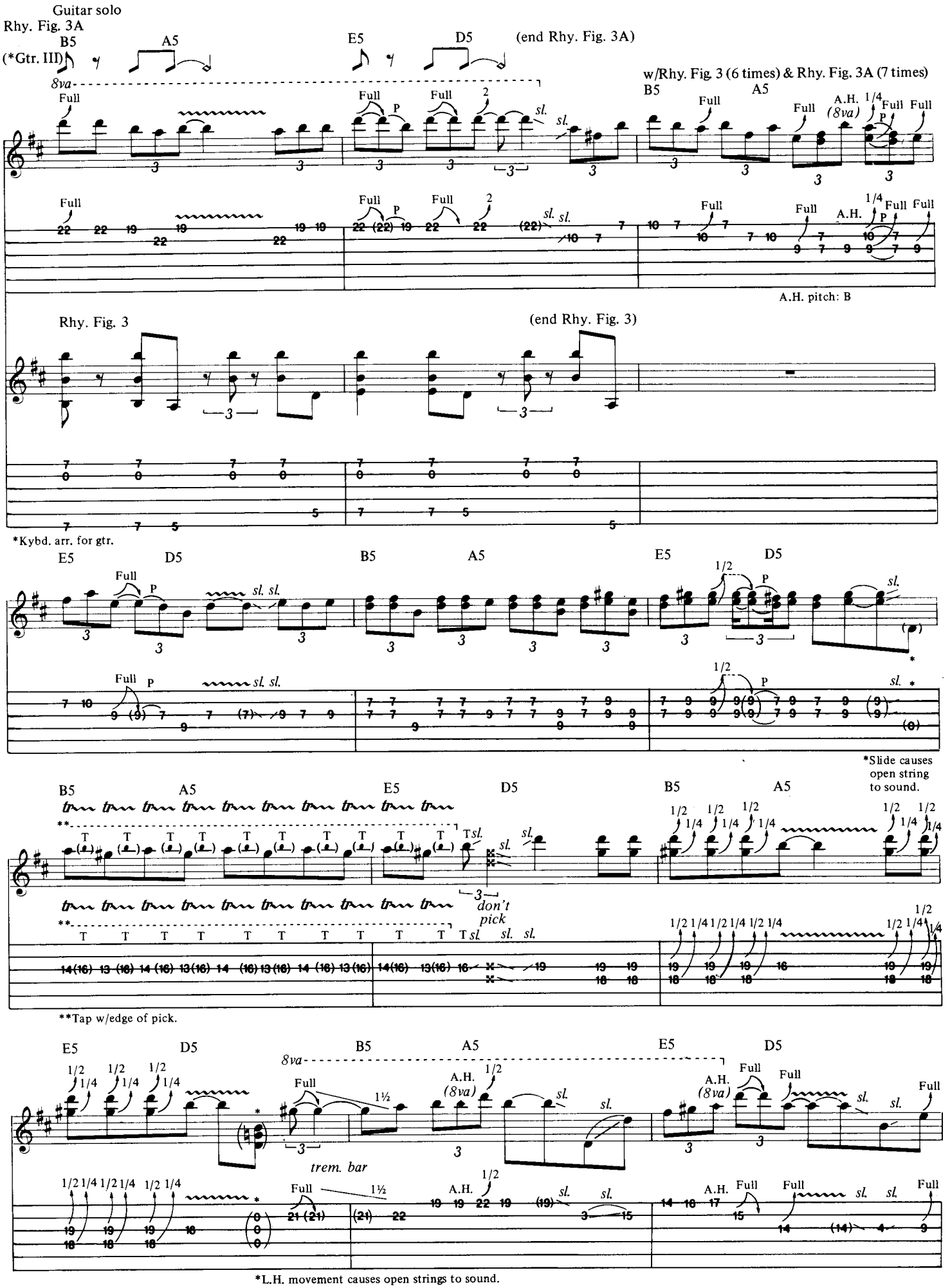



w/Rhy. Fig. 1
B7(no3rd)
Gtr. II
Eadd4
B7(no3rd)
A.H.
(8va)
Full
mf
P.M.
w/wah
P
T
sl.
*Tap over pick-ups.
w/Rhy. Fill 1
(15ma)
1/2
A.H. pitch: D
w/Rhy. Fill 2
Fdbk.
2½
trem. bar
A.H. pitch: D♯
A.H. pitches: E F D D♯ E D D♯ C♯ D♯
Rhy. Fill 1 (Gtr. I)
Rhy. Fill 2 (Gtr. I)


Half-time feel
A D/A A D/A A D/A A D/A
G13
*vib. w/bar
*Next 20 bars.
*Depress bar before striking note.
Rhy. Fig. 2 (Gtr. I)
*sim
*Tapping pattern continues for next 17 bars.
E13sus4
E7
*Depress bar before striking note.
C13
D13sus4
*Depress bar before striking note.


D7
Cmaj7
*2
sl.
3
11
12-14
12
12
11-9
(9)
*Depress bar before striking note.
C♯m7
*1½
Full
F♯7
(12)
(11)
11 12 14
*Depress bar before striking note.
C♯m7♭5
G6
F♯
(end half-time feel)
15
(15)
17
14
(14)
(end Rhy. Fig. 2)
T


w/Rhy. Fig. 1
B7(no3rd)
Eadd4
B7(no3rd)
A.H. (8va)
Full
P.M.
P
sl.
A.H. pitches: E D D♯ D♯
w/Rhy. Fig. 1A
trem. bar
*1
*Depress bar before striking note.
N.C.(B5) (A5) (E5) (D5) (B5) (A5) (E5) (D5)
Harm. (8va) *6
vib. w/bar
Gtr. I
pick w/fingers
H
(B5) (A5) (E5) (D5) (B5) (A5)
Harm. *slack
vib. w/bar
A.H. (15ma)(E5) **1½ (15ma)
Fdbk.(D5)
A.H. pitch: F♯
**Pull bar up.
*Depress bar w/L.H. before striking note.


Guitar solo
Rhy. Fig. 3A
(*Gtr. III)
B5
A5
E5
D5
(end Rhy. Fig. 3A)
w/Rhy. Fig. 3 (6 times) & Rhy. Fig. 3A (7 times)
8va
Full
P
sl.
A.H. (8va)
A.H. pitch: B
Rhy. Fig. 3
(end Rhy. Fig. 3)
*Kybd. arr. for gtr.
1/2
*Slide causes open string to sound.
don't pick
**Tap w/edge of pick.
trem. bar
*L.H. movement causes open strings to sound.

B5 A5 E5 D5 w/Rhy. Fill 3 B5 A5

A.H. (8va) *3½

*Pull-off causes both ② & ③ to ring.

*Depress bar w/L.H. before striking note.

E5 D5 Gtr. I ⑥ 2fr. F♯ F♯5 Em/F♯

A.H. (8va) *1 Full sl.

A.H. *1

*Pull bar up.

⑥ 2fr. F♯ F♯5 Em/F♯ ⑥ 2fr. F♯ F♯5

8va Full 1½

Em/F♯ ⑥ 2fr. F♯ F♯5

8va 1½

*Bend causes open string to sound.

(Gtr. III out)

vib w/bar trem. bar

Rhy. Fill 3 (Gtr. I)

*T

*T=thumb.

w/Rhy. Fig. 1
B7(no3rd)

Eadd4

B7(no3rd)

A.H. (8va) Full

P.M.

A.H. pitch: D♯

Eadd4

B7(no3rd)

w/Rhy. Fill 1

trem. bar

*Depress bar before striking note.

w/Rhy. Fig. 1

A.H. pitches: F♯ D♯ F♯ D♯

A.H. pitch: A

Eadd4

B7(no3rd)

A.H. pitch: D

Eadd4

w/Fill 1
B7(no3rd)

trem. bar

A.H. pitches: G♯ F♯

*Depress bar before striking note.

w/Rhy. Fill 2

**vib. w/bar

*Depress bar before striking note.

**Next 27 bars.

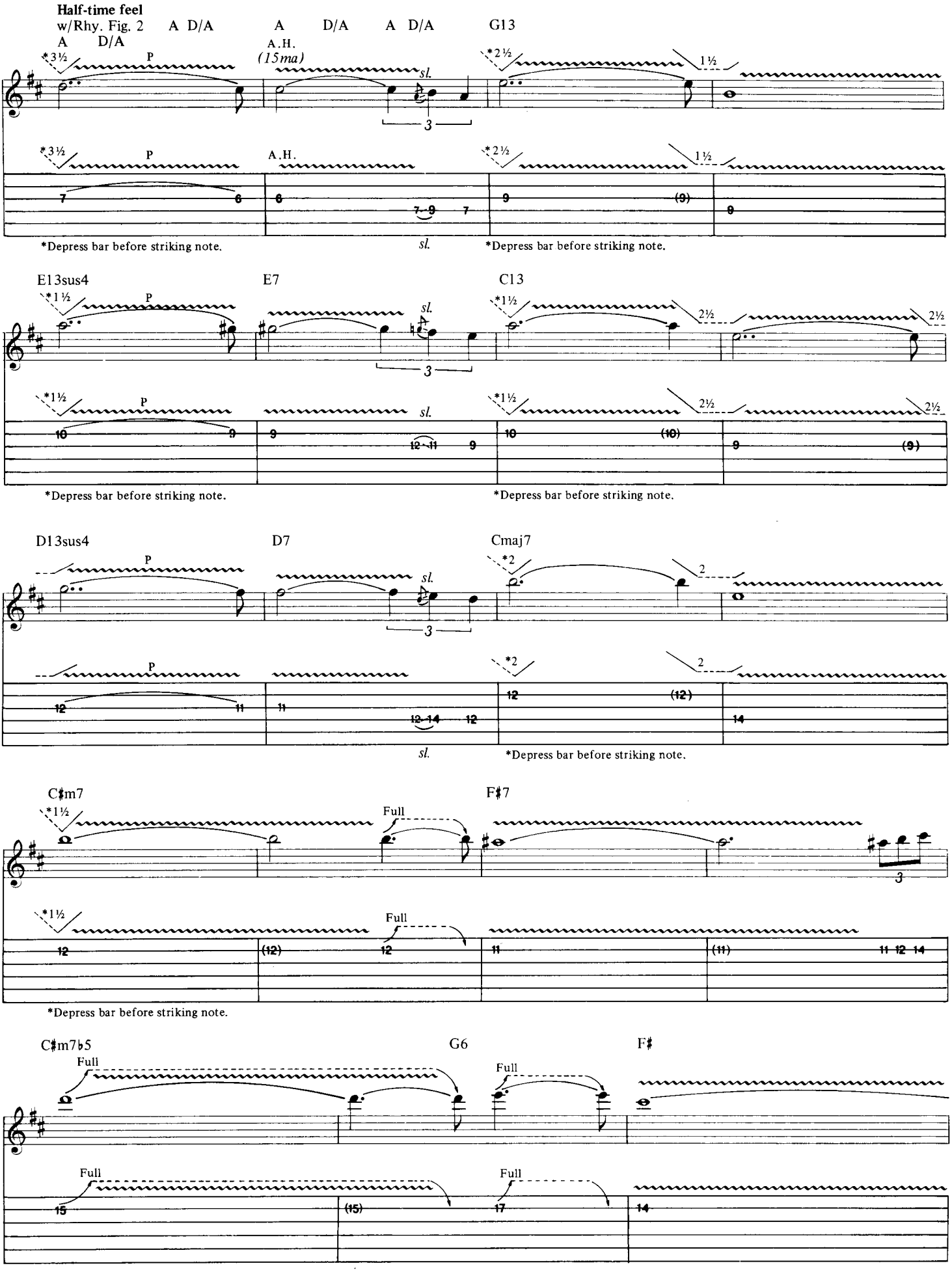
Fill 1

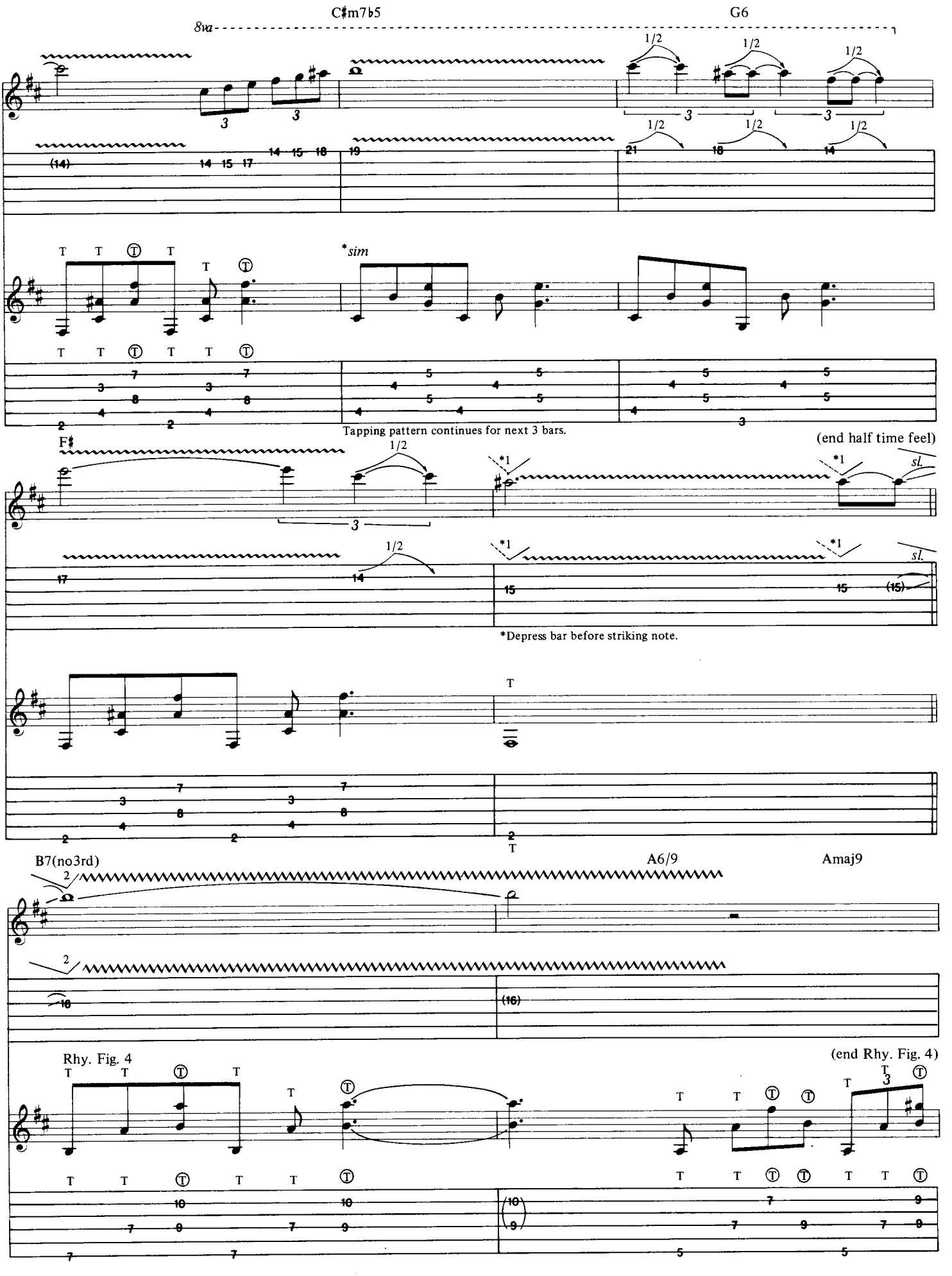
Harm.

trem. bar

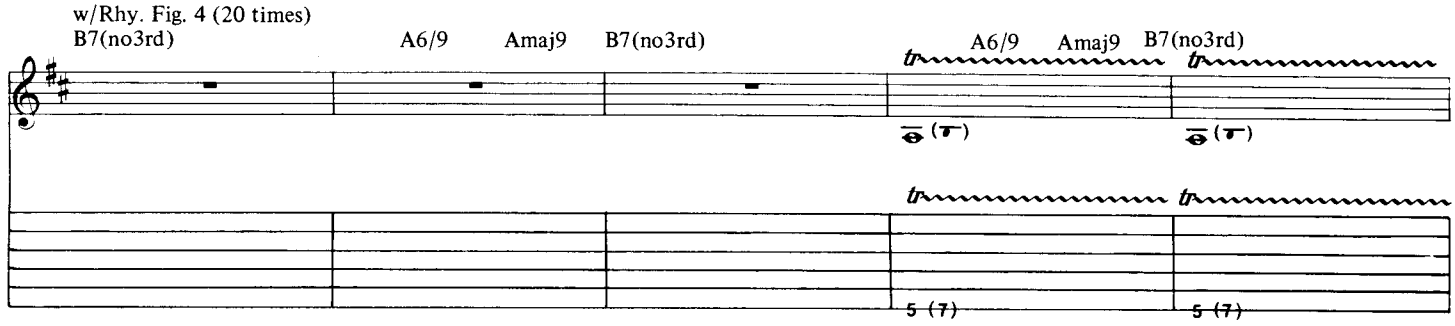
Harm.

*Vol. knob swell.

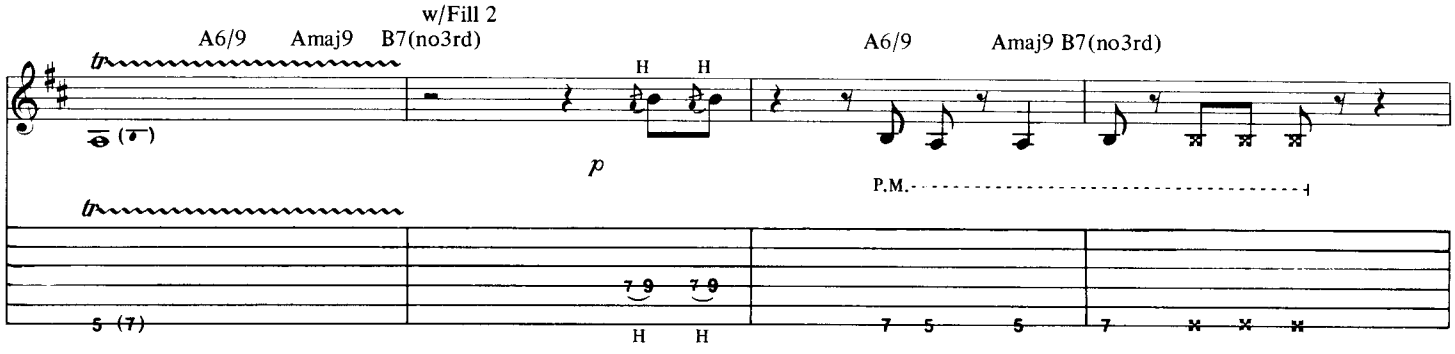

Half-time feel
w/Rhy. Fig. 2
A D/A
A D/A
A D/A
A D/A
A D/A
G13
A.H.
(15ma)
P
sl.
*Depress bar before striking note.
E13sus4
E7
C13
D13sus4
D7
Cmaj7
C♯m7
F♯7
Full
C♯m7♭5
G6
F♯

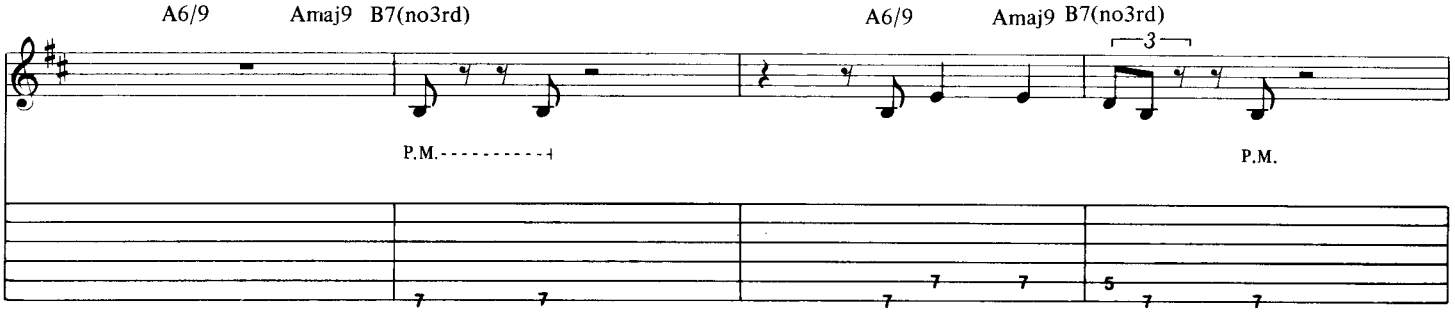

C♯m7♭5
G6
8va
1/2
3
(14) 14 15 17 14 15 18 19 21 18 14
T T Ⓣ T T Ⓣ T T Ⓣ T T Ⓣ
*sim
Tapping pattern continues for next 3 bars.
F♯
(end half time feel)
*1
sl.
17 14 15 15 (15)
*Depress bar before striking note.
B7(no3rd)
A6/9
Amaj9
2
(16)
Rhy. Fig. 4
(end Rhy. Fig. 4)

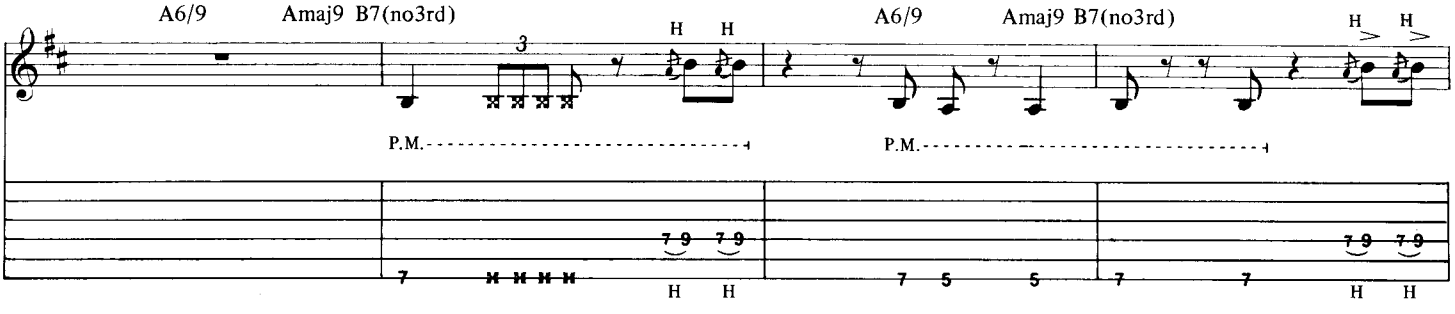
w/Rhy. Fig. 4 (20 times)

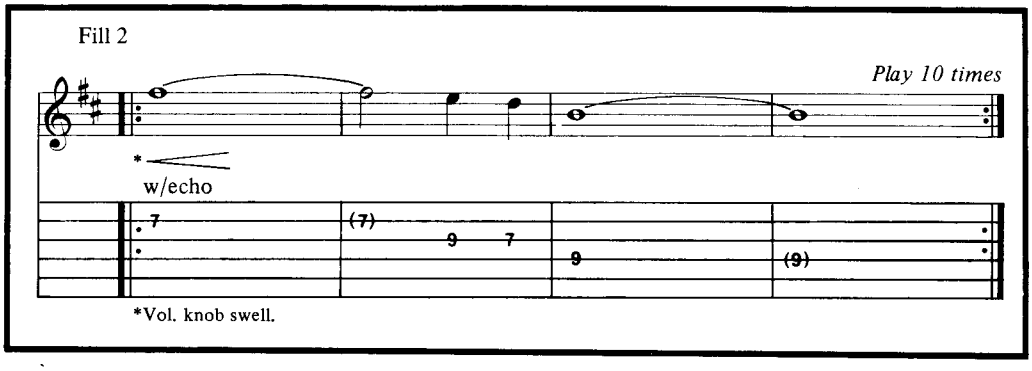


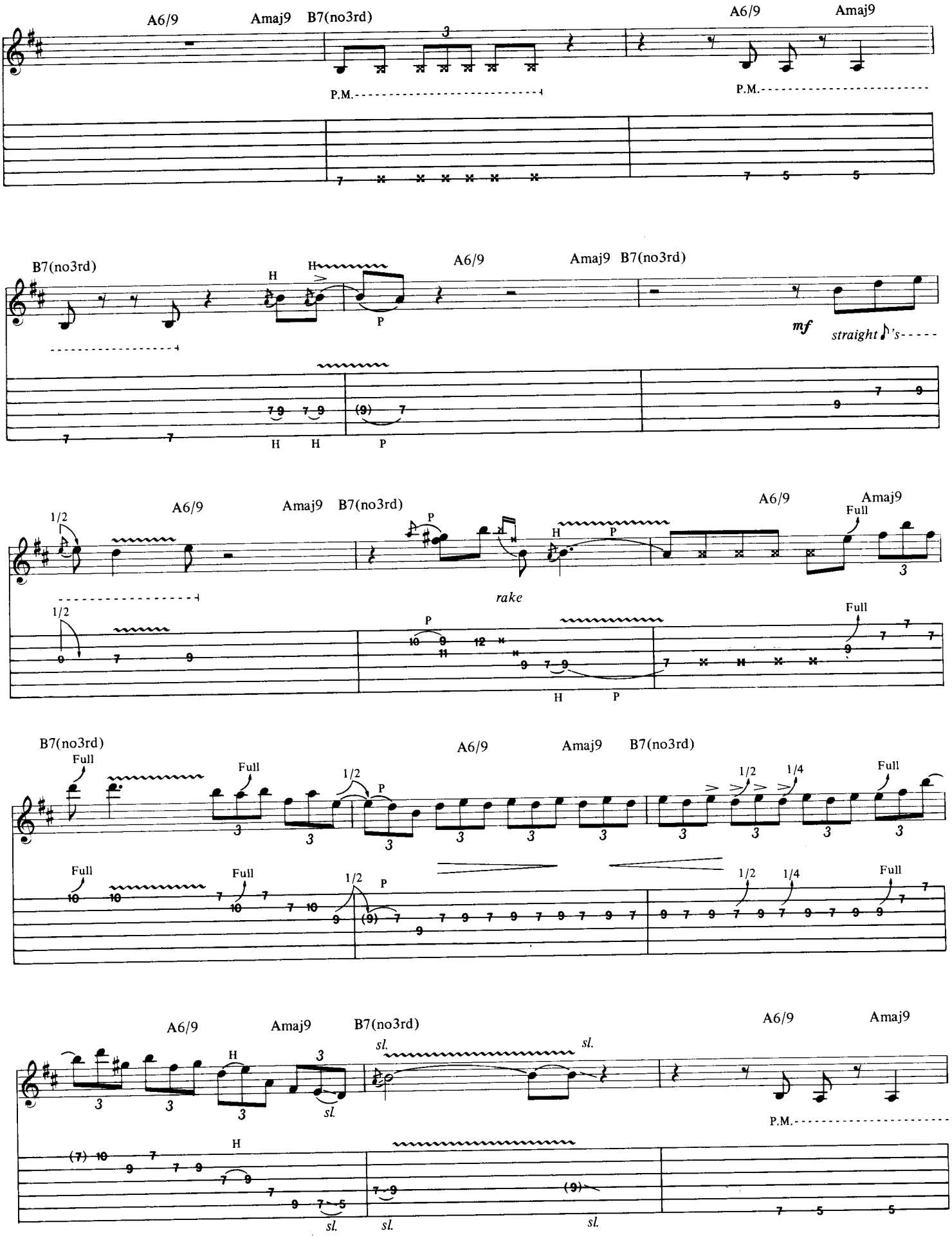
w/Fill 2

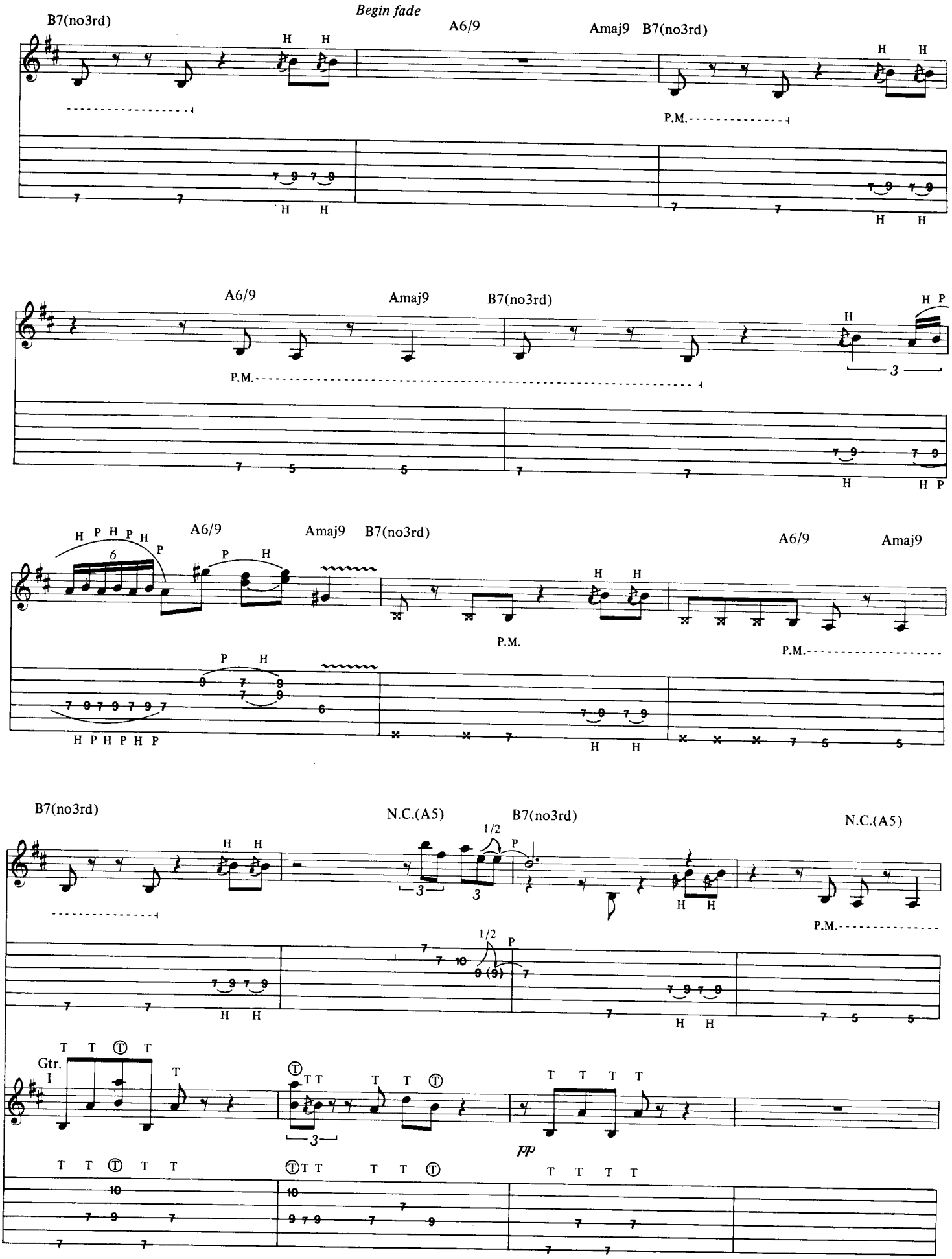


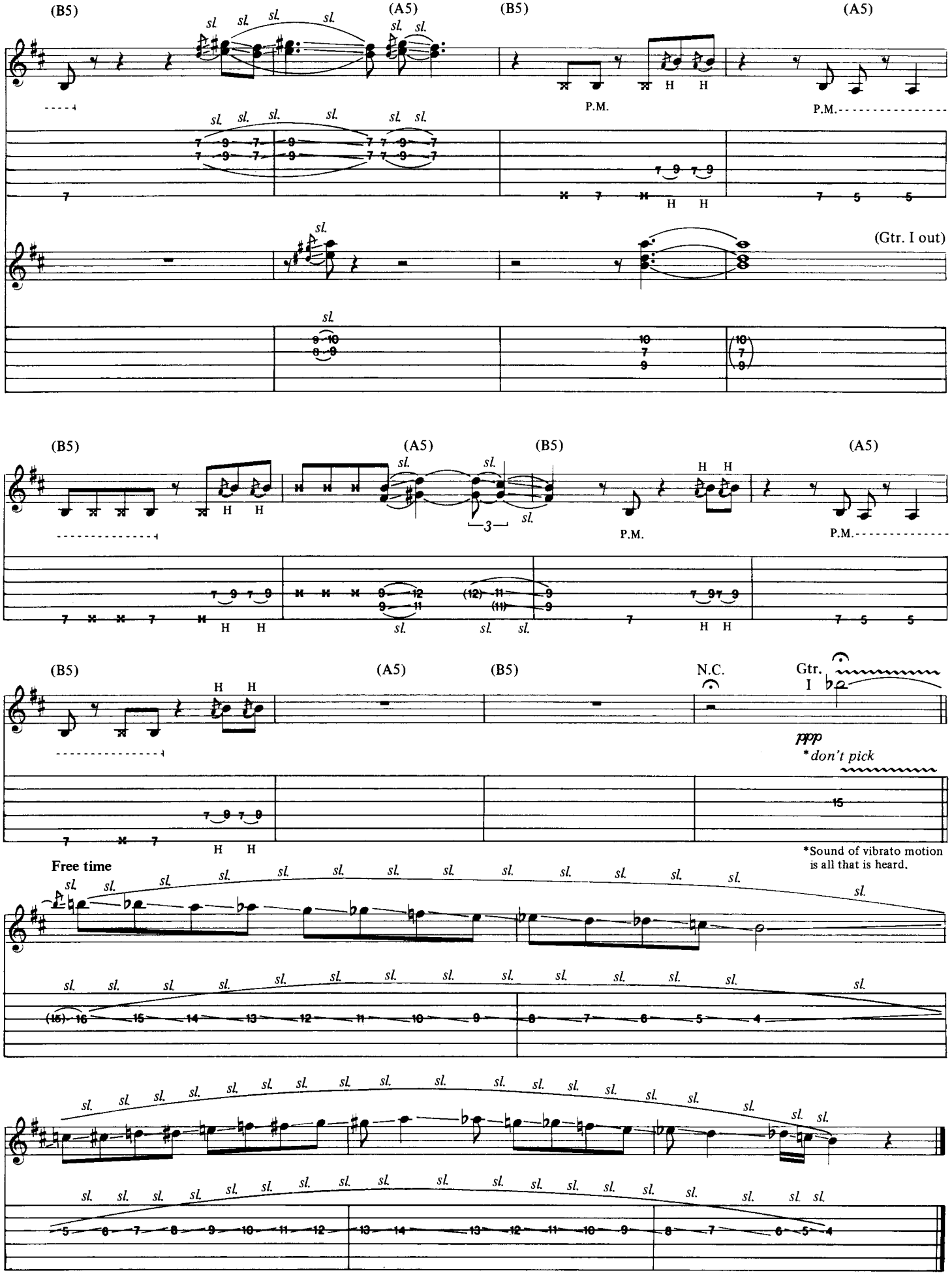







A6/9
Amaj9
B7(no3rd)
P.M.
A6/9
Amaj9
P.M.
B7(no3rd)
H
H
P
A6/9
Amaj9
B7(no3rd)
mf
straight 8's
H
H
P
1/2
A6/9
Amaj9
B7(no3rd)
P
H
P
A6/9
Amaj9
Full
rake
1/2
P
Full
H
P
B7(no3rd)
Full
Full
1/2
P
A6/9
Amaj9
B7(no3rd)
1/2
1/4
Full
Full
Full
1/2
P
1/2
1/4
Full
A6/9
Amaj9
B7(no3rd)
sl.
sl.
H
sl.
A6/9
Amaj9
P.M.
H
sl.
sl.
sl.


Begin fade
B7(no3rd)
A6/9
Amaj9
B7(no3rd)
P.M.
A6/9
Amaj9
B7(no3rd)
P.M.
A6/9
Amaj9
B7(no3rd)
P.M.
A6/9
Amaj9
P.M.
B7(no3rd)
N.C.(A5)
B7(no3rd)
N.C.(A5)
P.M.
Gtr. I
pp


(B5)
(A5)
(B5)
(A5)
sl.
P.M.
H
(Gtr. I out)
3
N.C.
Gtr. I
ppp
*don't pick
15
*Sound of vibrato motion is all that is heard.
Free time